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FILM SCORE

M O N T H L Y

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**1996
Soundtrack
Wrap-up**

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Best, Worst &
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Ear on Springfield

I love *The Simpsons*. It's like, TV sucks—especially network TV. It's the dregs, targeted at children and arrested trailer trash (think of David Letterman's dumb-guy voice). But, somehow, simultaneous with all these other, par-for-the-course-or-worse shows, a bunch of smart, devious nerds have created a series that makes fun of everything. That's *The*



Yearley Smith (voice of Lisa Simpson), Davis Kendall, and Lukas Kendall at an animation cel (i.e. rip-off) signing last summer on Martha's Vineyard. My brother (age 13) couldn't get an autograph because he didn't buy a \$200 cel.

Simpsons, and for nearly a decade it's been slaying establishment icons left

and right. Politics, culture, and especially other forms of entertainment have all come into the line of fire. (I can't think of any other show where a character would soberly announce, after leading a near-lynching, "This is the kind of thing that gives the word 'mob' a bad name.")

Absolutely essential to the mix has been the show's music, from the theme by Danny Elfman, to the first-season scores by Richard Gibbs, to the countless, magnificent efforts by Alf Clausen. Clausen's parodies have been inspired, and his underscoring has found the perfect, delicate balance between humor and drama, pastiche and poignancy.

I am proud to present this issue a fascinating, probing interview with Clausen conducted by FSM's resident Voice of Reason, Doug Adams.

People ask me, do I make any money on FSM? The answer is, I'm not sure yet. Magazines are notoriously long-term investments; most have deep-pocket investors. I do know one thing: any money I made in the past couple of years I have sunk right back into the magazine. The color-cover, 48-page issue you are holding in your hands represents a massive expenditure compared to what I used to put out.

In other words, that's my excuse for calling this the edition for both March and April. Three things have happened in particular: 1) I had an abundance of great material I had to print. 2) I absolutely have to get on a regular schedule, not just because it's the right thing to do, but because I have to satisfy the requirements of the second-class bulk mailing I'm now using. For some strange reason, they want each issue to come out in the month for which it is designated. 3) I'm poor. I love doing bigger issues, but I do not know what size I can afford on a regular basis.

I assure the readership that I am taking the steps to make FSM larger, timelier, and better. I moved to Los Angeles; I changed the format (thanks again to Joe Sikoryak); I splurged for color on the cover; I signed up for a better deal with the post office—and that's hardly my idea of a good time. And I just bought a web site (www.filmscoremonthly.com); there's not much there yet, but stay tuned....

-Lukas Kendall

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News & Information

I sincerely hope everybody is enjoying his or her new *Poltergeist* CD. Considering all the great stuff that just came out, it may seem like the things on the horizon don't have the same excitement. (Poor baby.) Rest assured, there will be some more cool stuff as the year goes on....

Web Sites

Film Score Monthly now has a site: <http://www.filmscoremonthly.com>. I have plans for it which will be of extraordinary magnitude.

Recent ask-the-composer chats on-line include Mark Governor, who was scheduled to be on America Online's Composer Coffeehouse Chat on March 8; and Alf Clausen, composer of *The Simpsons*, who chatted up his new *Simpsons* CD on Rhino's site, <http://www.rhino.com>, on March 18.

Media Watch

Cable channel Bravo recently aired

a documentary on the making of David Lynch's *Lost Highway*, including a section on its music by Angelo Badalamenti. There is footage from scoring and mixing sessions as well as of Lynch and Badalamenti discussing the score.

News from reader Lee Tsiantis: "National Public Radio's 'Morning Edition' recently capped a commentary on cloning with Goldsmith's waltz from *The Boys from Brazil* (the music spike, as always on NPR, was unidentified). I wonder how many listeners got the joke?"

Jon Burlingame is negotiating to turn his book *Television's Biggest Hits*, a history of TV themes, into a television special. The author is hard at work on his next book, *The Newmans of Hollywood*, about everyone's favorite film-composing family.

Print Watch

The new second edition of Jerry Osborne's soundtrack LP price guide will be out in May; order from the publisher at 1-800-246-3255. Our own Mike Murray and Robert Smith have helped expand the listings in completeness and accuracy.

Jessica Duches's new Erich Wolfgang Korngold biography is now out in the U.S.; call Chronicle Books at 1-800-722-6657.

Mike Murray's *The Golden Age of Walt Disney Records 1933-1988* will be published by Antique Trader Books in April or May.

Due in August from Little, Brown is *The Album of Cover Art of Soundtracks*, by Frank Jastfelder and Stefan Kassel, foreword by Saul Bass. This German-originating book (from Edition Olms AG Zurich) will feature 300 pictures of the "greatest soundtrack album covers of all time," concentrating on the '50s to early '70s (ISBN 0-316-48240-4; 12" x 12", 128 pp., 294 color photos; paperback \$29.95, \$39.95 in Canada).

Award Winners

1996 music Oscar winners were *The English Patient* (Gabriel Yared) for Best Dramatic Score, *Emma* (Rachel Portman) for Best Comedy/Musical Score, and "You Must Love Me" from *Evita* for Best Song (Andrew Lloyd Webber/Tim Rice).

Soundtrack-related Grammy winners: Best Instrumental Composition Written for a Motion Picture or for Television: *Independence Day*, David Arnold. Best Song from Yada-Yada-Yada: "Because You Loved Me" from *Up Close & Personal*, Diane Warren, songwriter (Celine Dion). Best Instrumental Arrangement: "An American Symphony" from *Mr. Holland's Opus*, arr. Michael Kamen.

Laserdiscs

Warner Bros.' new box-set laserdisc of *The Wild Bunch* may be out as early as mid-April. This includes the film (letterboxed) and the Academy Award-nominated documentary *The Wild Bunch: An Album in Montage*, as well as a stereo 75-minute CD of Jerry Fielding's score. (There are no plans to release the CD separately.)

A new laserdisc of *Giant* will also be out this spring, including a "Volume 2" type of soundtrack CD, with Dimitri Tiomkin music not on the existing album.

Fox's new laserdisc of *Patton*, due April or May, will feature Jerry Goldsmith's complete original score isolated in stereo under the documentary section. (There will not be a CD in this package, but the music is ordered as it would be for an album on the laserdisc itself.)

Conferences

The Society for the Preservation of Film Music held its Fourth East Coast Conference in New York on April 4-5, with a number of panels and presentations focusing this year on movie musicals. Two new documentaries were screened: *Musicals Great Musicals: The Arthur Freed Unit at MGM*, and *Music from the Movies: Zhao Jiping*, both produced by Margaret Smilow.

The Tenth International Congress on Women in Music will take place May 29-June 1 at California Institute of the Arts; Shirley Walker, Richard Bellis and the SPFM's Jeannie Pool are scheduled to be among the movie-music speakers. Contact the Congress via Jeannie Pool at PO Box

8192, La Crescenta CA 91224-0192; fax: 818-248-8681.

Upcoming Releases

The new CD of *Ice Station Zebra* (Michel Legrand, PEG 007) is not a bootleg but a licensed CD—it's just from a label unfamiliar to soundtrack fans, Pendulum. Reports on the Internet circulated that Pendulum would also be issuing *Looking for Mr. Goodbar*, *Lilies in the Field* (Jerry Goldsmith), and *Cocoon* (James Horner, long out-of-print on CD). However, when I tried to call the New York-based label, I only ended up reaching somebody who said the company had been dissolved. Hopefully I'll get to the bottom of this, but don't be too quick to sell your original *Cocoon* disc.

Upcoming releases from Sonic Images (Christopher Franke's label) include a second volume of *Babylon 5* (imminent if not out), *The Pretender*, *Poltergeist: The Legacy* and *Pacific Blue* (May), and *Lois and Clark* (October). See <http://www.sonicimages.com> for more information.

CURRENT FILMS, COMPOSERS & ALBUMS

Film Title	Composer	Record Label
<i>Absolute Power</i>	Lennie Niehaus	Varèse Sarabande
<i>City of Industry</i>	Stephen Endelman	
<i>Crash</i>	Howard Shore	Milan
<i>Dante's Peak</i>	John Frizzell	Varèse Sarabande
<i>Donnie Brasco</i>	Patrick Doyle	Hollywood (1 cut)
<i>The Empire Strikes Back</i>	John Williams	RCA Victor
<i>The English Patient</i>	Gabriel Yared	Fantasy
<i>Everyone Says I Love You</i>	Dick Hyman, arr.	RCA Victor
<i>Evita</i>	Andrew Lloyd Webber	Warner Bros.
<i>Fargo</i>	Carter Burwell	TVT
<i>Fools Rush In</i>	Alan Silvestri	
<i>The Godfather</i> (re-release)	Nino Rota	MCA
<i>Hamlet</i>	Patrick Doyle	Sony Classical
<i>Jerry Maguire</i>	Danny Bramson, sup.	
<i>Jungle 2 Jungle</i>	Michael Convertino	Walt Disney (1 cut)
<i>Kama Sutra</i>	Mychael Donna	TVT
<i>Kolya</i>	Ondrej Soukup	Philips Classics
<i>Liar Liar</i>	John Debney	MCA
<i>Lost Highway</i>	Angelo Badalamenti	Nothing
<i>Love Jones</i>	Darryl Jones	Columbia
<i>Marvin's Room</i>	Rachel Portman	Hollywood
<i>The Quiet Room</i>	Graham Tardif	
<i>Return of the Jedi</i>	John Williams	RCA Victor
<i>Rosewood</i>	John Williams	Sony Classical
<i>Scream</i>	Marco Beltrami	TVT (1 cut score)
<i>Selena</i>	Dave Grusin	EMI
<i>Shine</i>	David Hirschfelder	Philips
<i>Sling Blade</i>	Daniel Lanois	Island
<i>Smilla's Sense of Snow</i>	Zimmer, H.G. Williams	Teldec
<i>Star Wars Special Edition</i>	John Williams	RCA Victor
<i>When We Were Kings</i>	various	DAS

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Quote of the Month
 "You know how you write zydeco music? First, hire a zydeco band."
 -Richard Kendall Gibbs, 2/97

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The Soundtrack Handbook

Is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request.

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Record Label Round-Up

DRG

Due in May are two releases: 1) *The Ennio Morricone Singles Collection*, a 2CD set of material recorded between 1970-1981 and previously only released as 45 rpm singles. 2) A *Luciano Visconte Double Feature*, a single disc featuring two scores.

Edel America

Upcoming is *Anaconda* (Randy Edelman).

GNP/Crescendo

Forthcoming is *Greatest Sci-Fi Hits Volume 4*, by Neil Norman and His Cosmic Orchestra in association with Dennis McCarthy and orchestra. Planned for late spring is a *Godzilla* compilation of original tracks, the first U.S. release of much of this music. Still planned but unscheduled is a CD of David Kurtz's scores to the *Alien Nation* TV movies.

Hollywood

April 15: *Austin Powers*; June 3: *Romy and Michelle* (both various-artists compilations).

I never set out to be a record producer. From time

to time, however, I have had the good fortune to make available on CD certain film scores which I would personally want.

The first "FSM" release (on "Retrograde Records," FSM-DS-123) was a CD of *The Taking of Pelham One Two Three* (1974), licensed from Metro Goldwyn Mayer, Inc., the terrific jazz/atonal funk score by David Shire. (At first we were just doing an article on the score for FSM; this evolved into an actual CD release.)

Now, favorable business climates have converged to facilitate another Retrograde issue: John Barry's terrific score to *Deadfall*, a 1968 Bryan Forbes picture starring Michael Caine. The film is all but disappeared today, but the music is quite good (would you

Next from Retrograde: John Barry's *Deadfall*

expect anything less from a '60s Barry score?) and features a Shirley Bassey title song ("My Love Has Two Faces") as well as the 14-minute "Romance for Guitar and Orchestra." This latter quasi-concert composition is conducted by Barry himself within the movie, with guitar solos by Renata Terrago. (The film cuts between a safe heist and a concert attended by the victims; the piece functions both as a classical work and as an underscore for the burglary.)

The *Deadfall* soundtrack was originally released on LP by 20th Century Fox Records, as part of the Fox catalog which was subsequently sold to PolyGram. It has not been reissued since that time in any format—until now. PolyGram has graciously licensed the score for CD rerelease, to be sold

directly to the collector's market. In other words, this is a completely legal disc (another reason I hate bootlegs—I put my money where my mouth is), but the deal specifies that it not be entered into a traditional record-distribution chain. The idea is that only collectors are going to buy it (who else has heard of *Deadfall*?), so it will only be sold through collector outlets—at a normal retail price, however. The CD will be digitally cleaned up from the original album masters.

Right now, the *Deadfall* disc is scheduled for a summer release, providing there are no unanticipated delays. I thank the people at PolyGram for their cooperation thus far, and hope collectors enjoy this vintage John Barry score.

—Lukas Kendall

Intrada

Due May 20 is *True Women*, Bruce Broughton's music to the new Hallmark mini-series about women of the Alamo. This is a large symphonic score recorded by the Sinfonia of London (78 min. CD). Due in June is a newly restored,

complete-score CD of *A Patch of Blue* (Jerry Goldsmith, 1965), the first issue from the original multitrack tapes. Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St., San Francisco CA 94109; ph: 415-776-1333.

Koch

Newly recorded in New Zealand for release later this year are an Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *The Sea Hawk*, *Elizabeth and Essex*) and a Miklós Rózsa concert album (cello concerto and piano concerto).

UPCOMING MOVIES

Scoring the new James Bond film, *Tomorrow Never Dies*, is British composer David Arnold. The film is due this December. Arnold will also score *Godzilla* for *Independence Day*'s Roland Emmerich and Dean Devlin.

Wouldn't you like to see an action film scored by Randy Newman? That would be *Air Force One*! (Now we need an action movie scored by Thomas Newman.)

First casualty of the year is Rachel Portman's score to *Venice*, which Portman declined to rewrite. A replacement composer had not been chosen at presstime.

LUIS BACALOV: *Polish Wedding*, *B. Monkey*.

CHARLIE BARNETT: *Life Happens* (d. Nell Cox), *Floating* (d. Meredith Cole).

JOHN BARRY: *The Horse Whisperer*, *Amy Foster*.

MARCO BELTRAMI: *Mimic*.

DAVID BERGEAUD: *Prince Valiant* (Paramount).

ELMER BERNSTEIN: *Buddy* (d. Caroline Thompson), *Hoodlum* (gangsters).

SIMON BOSWELL: *The Eighteenth Angel*, *Cousin Bette*.

BRUCE BROUGHTON: *Fantasia Continua* (transitions), *Simple Wish*.

CARTER BURWELL: *Big Lubowski*, *Picture Perfect*, *Conspiracy Theory* (Mel Gibson, Julia Roberts).

ERIC CLAPTON: *The Van* (co-composed with Richard Hartley).

STANLEY CLARKE: *B.A.P.S.*, *Spring*.

GEORGE CLINTON: *Austin Powers: International Man of Mystery*, *The Last Days of Frankie the Fly* (Dennis Hopper), *Mortal Kombat 2*.

STEWART COPELAND: *Four Days in September* (d. Bertolucci), *Little Boy Blue*, *Big Red*.

MYCHAEL DANNA: *Ice Storm*.

PATRICK DOYLE: *Great Expectations* (d. Cuarón).

ANNE DUDLEY: *The Full Monty*.

RANDY EDELMAN: *Gone Fishin'* (Joe Pesci comedy), *The Sixth Man* (basketball), *Anaconda* (killer snake).

ROSS EDWARDS: *Paradise Road*.

CLIFF EIDELMAN: *Free Willy 3*.

DANNY ELFMAN: *Men in Black*.

STEPHEN ENDELMAN: *Kicked in the Head*.

ROBERT FOLK: *Nothing to Lose* (Tim Robbins, Martin Lawrence).

BRUCE FOWLER: *Mousehunt* (Dreamworks).

JOHN FRIZZELL: *Alien: Resurrection* (Fox, August).

PHILIP GLASS: *Bent*.

NICK GLENNIE-SMITH: *Home Alone 3*.

ELLIOT GOLDENTHAL: *Batman and Robin*, *The Butcher Boy* (d. Neil Jordan).

JERRY GOLDSMITH: *L.A. Confidential* (d. Curtis Hanson), *Deep Rising*, *Bookworm* (Fox), *Lost in Space* (d. Stephen Hopkins).

ANDREW GROSS: *Eight Heads in a Duffel Bag* (Orion, Joe Pesci).

JAMES HORNOR: *The Devil's Own*, *Titanic* (d. James Cameron).

JAMES NEWTON HOWARD: *My Best Friend's Wedding* (Julia Roberts).

SØREN HYLDGAARD: *Eye of the Eagle* (adventure film).

MARK ISHAM: *Night Falls on Manhattan* (d. Sidney Lumet), *Afterglow* (Nick Nolte, Julie Christie), *Face Off* (d. John Woo).

MAURICE JARRE: *Night and Day*.

TREVOR JONES: *In Pursuit of Honor* (d. Ridley Scott, Demi Moore in the military), *Long Dogs* (UK film).

MICHAEL KAMEN: *Inventing the Abbotts* (d. Pat O'Connor).

JAN A.P. KACZMAREK: *Washington Square* (remake of *The Heiress*).

BRIAN KEANE: *Illtown* (d. Nick Gomez), *Stephen King's Night Flier*.

CHRIS LENNERTZ: *Criminal Affairs* (Irish), *Sanctuary* (independent, sci-fi).

JOHN LURIE: *Excess Baggage* (Alicia Silverstone).

MARK MANCINA: *Speed 2*, *Con-Air* (Nicholas Cage action movie, co-composed with Trevor Rabin).

JOEL MCNEELY: *Virus*.

ALAN MENKEN: *Hercules* (animated).

ENNIO MORRICONE: *Lolita* (d. Adrian Lyne), *U-Turn* (d. Oliver Stone).

MARK MOTHERSBAUGH: *Independence*.

DAVID NEWMAN: *Out to Sea* (Matthau, Lemmon), *Quest for Camelot*.

RANDY NEWMAN: *Cats Can't Dance* (songs, score by Stephen Goldstein), *Air Force One* (Harrison Ford, president airplane disaster movie).

THOMAS NEWMAN: *Mad City*.

MICHAEL NYMAN: *Gattica* (sci-fi future film, Uma Thurman, Ethan Hawke).

JOHN OTTMAN: *Incognito* (d. John Badham), *The Apt Pupil* (d. Bryan Singer, Ottman also editor).

BASIL POLEDOURIS: *Going West in America* (action, d. Jeb Stuart), *Starship Troopers* (d. Paul Verhoeven), *Breakdown* (Kurt Russell).

GRAEME REVELL: *Spawn*, *The Saint*.

J. PETER ROBINSON: *Firestorm* (Fox).

ERIC SERRA: *The Fifth Element* (d. Luc Besson).

MARC SHAIMAN: *In and Out*, *George of the Jungle*.

HOWARD SHORE: *The Game* (d. David Fincher).

ALAN SILVESTRI: *Contact* (d. Zemeckis), *Tarzan: Animated Movie* (Disney).

CHRISTOPHER TYNG: *Bring Me the Head of Mavis Davis* (UK black comedy).

WENDY & LISA: *Soul Food*.

JOHN WILLIAMS: *The Lost World* (d. Spielberg), *Seven Years in Tibet*.

CHRISTOPHER YOUNG: *Murder at 1600*, *The Flood*, *Kikoranin* (thriller, Jessica Lange, Gwyneth Paltrow), *Watch That Man* (Bill Murray spy spoof).

HANS ZIMMER: *Prince of Egypt* (animated musical), *The Peacemaker* (Nicole Kidman, George Clooney, Dreamworks).

Marco Polo

Due late April is Bernard Herrmann: complete *Garden of Evil*, 13-minute suite from *Prince of Players*. Planned for November is a new recording of the complete *King Kong* (Max Steiner, 73 minutes), as well as a low-cost sampler of Marco Polo's existing film albums. Recorded but unscheduled is Alfred Newman: *Hunchback of Notre Dame* (approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes). Recording in Moscow in April are two more CDs: 1) Philip Sainton's *Moby Dick* score (1956), including cues not used in the film. 2) A Victor Young album with lengthy suites from *The Uninvited*, *Gulliver's Travels* (1939), and *Bright Leaf*, as well as the main-title march from *The Greatest Show on Earth*. All of these are conducted by Bill Stromberg, and reconstructed/restored by John Morgan.

MCA

May 20: *The Lost World* (John Williams).

Milan

Due May 20 is *Passions and Achievements*, a Ron Howard compilation with excerpts from all of his films: *Grand Theft Auto*, *Night Shift*, *Splash*, *Cocoon*, *Gung Ho*, *Willow*, *Parenthood*, *Backdraft*, *Far and*

Away, *The Paper*, *Apollo 13* and *Ransom*. A Rainer Werner Fassbinder films compilation is due June 3.

Nonesuch

Scheduled for July are four film music albums recently recorded in London: 1) Leonard Rosenman: *East of Eden* and *Rebel Without a Cause* (London Sinfonietta/John Adams, cond.). 2) Toru Takemitsu: music from *Rikyu*, *Woman of the Dunes* and other films. 3) Georges Delerue: *Music from Truffaut Films*, including *Jules et Jim*, *Shoot the Piano Player*, *Day for Night*, *Two English Girls*, and others (London Sinfonietta/Hugh Wolff, cond.). 4) Alex North: music from *Spartacus*, *A Streetcar Named Desire*, *The Bad Seed* and other films (London Symphony Orchestra/Eric Stern, cond.). More albums will be recorded later this year.

Play It Again

Due late summer is Geoff Leonard and Pete Walker's book, *The Music of John Barry*, to be published in England by Graham Rye of The James Bond Fan Club. (See www.auracle.com/pia.)

PolyGram

Due May 13 is *Love! Valor! Compassion!* (new movie musical).

RCA Italy / Legend

Upcoming from these Italian labels are *The Damned* (Maurice Jarre, complete score for the first time), *The Horror Wax Museum* (new Dario Argento film, Maurizio Abeni, symphonic), *A Season in Hell* (Maurice Jarre, with 30 min. new music), *Four Sci-Fi Film Scores* (Angelo Francesco Lavagnino), *Spasmo/Cosa Avete Fatto a Solange?* (Ennio Morricone), *Per le Antiche Scale/Il Maestro e Margharita* (Morricone), and *Prima Della Rivoluzione/Un Uomo a Meta'* (Morricone).

Rhino

Due April 15 from Kid Rhino is *Warriors of Virtue* (new film) and a kiddie-packaged version of *The Simpsons*. Also coming: May 27: two various-artists soundtrack compilations, *Murder Is My Beat: Classic Film Noir Themes* and *Romantic Duets*. June 24: a single-disc edition of *Gone with the Wind* (Max Steiner). July 1: *Dramatic Scores* (sampler). July 15: *Lolita* (1962 Kubrick film, same as original LP, Robert Harris/Nelson Riddle), and four separate various-artists collections: MGM: *The '30s*, *'40s*, *'50s*, and *'60s*, respectively. • Rhino and Showtime have formed their own subsidiary; the first two releases are *Mandela and de Klerk* (various South African artists) and *Riot* (various).

CONCERTS

Arizona: May 3

Phoenix s.o.; *True Grit* (Bernstein).

Arkansas: May 10, 13

Arkansas s.o.; *Raiders March* (Williams), *Cinema Paradiso* (Morricone), *Lawrence of Arabia* (Jarre), *Witness* (Jarre).

California: April 11, 12

Pacific Sym., Irvine; Tribute to Alfred Newman (multiple pieces).

Iowa: April 19-20

Cedar Rapids s.o.; *The Mission* (Morricone).

Michigan: April 17

Berkeley High School; *Mission: Impossible* (Schiffrin).

May 1-4

Detroit Sym.; *Dances with Wolves* (Barry), *The Sons of Katie Elder* (Bernstein), *The Alamo* (Tiomkin).

July 3, 4, 5, 6

Detroit Sym.; *Independence Day*.

New York: May 16, 18

Fredinco s.o.; *Around the World in 80 Days* (V. Young).

Oklahoma: April 15, 16, 28

Oklahoma City Phil.; *The Mission* (Morricone).

Texas: April 16

Son Antonio Sym.; *Great Whales* (Holdridge).

April 18-19

Fort Worth s.o.; *Mission: Impossible*.

Wisconsin: April 19, 20

Central Wisconsin s.o., Stevens Point; *Best Years of Our Lives* (Friedhofer), *Body Heat* (Barry), *Psycho* (Herrmann).

Canada: May 9, 10

Timmons s.o., Ontario; *Mission: Impossible* (Schiffrin).

England: April 19

Guildford Phil.; *Prince Valiant* (Waxman), *Wuthering Heights* (Newman), *Juarez* (Korngold), *Carmen Fantasy* (Waxman), *The Raiders March* (Williams).

Scotland: June 19

Royal Scottish Nat. Orch.; Carl Davis, cond.; *Madame Bovary* (Rózsa), *La Strada* (Rota), *Rebecca* (Waxman).

Spain: May 3

Bilbao s.o.; *The Raiders March* (Williams), *The Generals* (Patton/MacArthur, Goldsmith).

Japan: June 15

Tokyo Metropolitan Art Space; *Mission: Impossible* (Schiffrin), *Rambo*, *Basic Instinct* (Goldsmith), *Independence Day* (Arnold).

August 3

Sym. Hall, Osaka; *Star Trek: First Contact* (Goldsmith), *The Great Escape* (Bernstein), *Shane* (V. Young), *Mission: Impossible* (Schiffrin), *Romeo and Juliet* (Rota), *Love Story* (Loi), *Lawrence of Arabia* (Jarre), *French Medley* (various).

Elmer Bernstein 75th Birthday Concert

Elmer Bernstein will conduct the Royal Scottish National Orchestra in a concert of his music on April 13 in Glasgow, Scotland; music from *The Sons of Katie Elder*, *The Great Escape*, *The Age of Innocence*, *The Ten Commandments*, *Ghostbusters*, *Heavy Metal*, *Hawaii*, *To Kill a Mockingbird*, *Hollywood in the Stars* (1963 documentary), *Walk on the Wild Side*, *Man with the Golden Arm*, *The Magnificent Seven*.

The concert is being produced by Varèse Sarabande's Robert Townson; however, no album is planned, as the musician re-use fees would be too high with the Sunday pay scale.

John Williams Concerts

John Williams will conduct the Boston Pops in a film music concert in Boston on May 24, playing his own music as well as *Cinema Paradiso* (Morricone), *Itzhak Perlman*, soloist), *Lawrence of Arabia* (Jarre), and *A Place in the Sun* (Waxman; Grover Washington, Jr., soloist). The concert will be taped and broadcast on *Evening at Pops* (PBS).

Williams will conduct the Hollywood Bowl Orchestra in a 20th anniversary *Star Wars* concert on August 29 and 30. (The Hollywood Bowl's annual large film music concert

will take place this year on Sept. 20, John Mauceri/Hollywood Bowl Orch.).

Boston Pops in Japan

Keith Lockhart will lead the Boston Pops on a tour of Japan this summer, playing such film pieces as *ID4*, *Alien*, *Star Trek: First Contact*, and the *Star Trek* TV theme. There will be 16 concerts in all; the first is at the International Forum in Tokyo on June 7.

Silent Film Concert: Show People

King Vidar's silent picture *Show People* (1928) will be screened at the 8th Annual Silent Film Gala in Los Angeles on April 12, with a new score by Carl Davis performed live to film by the Los Angeles Chamber Orchestra. Info: 213-622-7001, ex. 275.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good. If so, please accept my sincere apologies.

This is a list of concerts with film music pieces in their programs. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes and Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

Silva Screen

Due May 20 in the U.S. and U.K. is a newly recorded 2CD compilation, *Warriors of the Silver Screen* (with CD-enhanced features). Due in June in England is a newly recorded album (Kenneth Alwyn/Orchestra of the Royal Ballet) of music from various Ealing Studios British films of the '30s, '40s and '50s. Upcoming is a revamped Sean Connery compilation. Silva Screen will be doing more new recordings in April in Prague.

Sony Classical

Due June is a John Williams-conducted compilation of film themes adapted for violin (Itzhak Perlman, soloist; Pittsburgh Sym. Orch.).

Super Tracks

Forthcoming is *First Kid* (Richard Kendall Gibbs).

TVT

April 15: *All Over Me* (songs plus three cuts score by Miki Navazio).

Varèse Sarabande

Due April 22: *Volcano* (Alan Silvestri). • Varèse is cranking up the

new recordings, performed by the Royal Scottish National Orchestra. Due June 3 is *Batman: Symphony for a Dark Knight* (Joel McNeely, cond.), featuring music from the first three *Batman* features as well as a new arrangement of the '60s TV theme. Also due in June is a new recording of *To Kill a Mockingbird*, conducted by the composer, Elmer Bernstein; and a new recording of *Patton* and *Tora, Tora, Tora*, also conducted by the composer, Jerry Goldsmith. Due in July is Joel McNeely's new recording of *Psycho* (Bernard Herrmann), and a new recording of Alex North's *Who's Afraid of Virginia Woolf?* conducted by Jerry Goldsmith—this latter one recorded with the National Philharmonic at Abbey Road. Also reportedly in the works are a new recording of Goldsmith's *The Sand Pebbles*, a McNeely-conducted album of Herrmann's rejected *Torn Curtain*, and a CD of '70s Irwin Allen disaster-film scores, to feature *The Towering Inferno* and *The Poseidon Adventure* (John Williams), as well as *The Swarm* (Goldsmith). We'll have the complete scoop on Varèse's new wealth of recordings next issue. •

English Films of Alfred Hitchcock Musical Implications June 16-20

Sir Alfred Hitchcock (1899-1980) is the acknowledged master of the thriller genre he virtually invented. He was also a brilliant technician who deftly blended sex, suspense, and humor. He began his filmmaking career in 1919 at Paramount's Famous Players-Lasky studio in London. *The Lodger* (1926), considered his breakthrough film, was a prototypical example of the classic Hitchcock plot: an innocent protagonist is falsely accused of a crime and becomes involved in a web of intrigue.

The four Hitchcock films to be studied are *The 39 Steps*, *Sabotage*, *Young and Innocent*, *The Lady Vanishes*. Three of the films have strong images of music; students taking the course for credit will be encouraged to put their plot analysis on their instruments and musically narrate the action, viewpoint of characters, and Hitchcock atmosphere in general.

New England Conservatory Summer School
290 Huntington Avenue
Boston, MA 02115
(617) 262-1120 Ext. 350

Instructor: Ran Blake (Soul Note
recording artist & Film Noir expert)



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WANTED

Jay Cox (762 B Tremont St, Boston MA 02118; ph: 617-236-5137) would like to correspond with Rózsa, Waxman, Barry, Goldsmith buffs. Also would love to have dupes of Rózsa's *Young Bess* and *Madame Bovary* (both cond. Bernstein), *Rózsa Conducts Rózsa* (Polydor), Barry's *The Americans*, North's *Spartacus*. Also desire dupe from laserdisc of *El Cid*. Will gladly exchange any dupe.

Victor Field (5 Yewfield Road, Willesden, London NW10 9TD, England; e-mail: victor@dillons.co.uk) wants to buy the following on CD or cassette: *The Chipmunk Adventure* (if Edelman's on it), *The Delta Force* (Silvestri, not the Milan issue), *King Solomon's Mines* (Goldsmith, Intrada issue), *Shogun Mayeda* (Scott), and the French CD compilation of music (exact title not known) from the first six *Asterix* films (V. Cosma, M. Colombier, etc.). Reasonable offers accepted.

FOR SALE/TRADE

David Bunn (82 Broadway, Chilton Polden, Bridgwater, Somerset TA7 9EQ, England) has for sale the following LPs: 1) *L'Album di Ennio Morricone*, the Italian western 3LP box set. 2) *Musica Sul Veluto*, PML 10386 (Morricone). 3) *Il Deserto dei Tartari* (Morricone). 4) *L'Arma Meravigliosa*, 2LP set (Nicolai). 5) *Killer Fish* (aggiunto sul fondo De Angeli). 6) *Game of Death*, Japan (John Barry). Also many more; please

write for complete list.

"Collection" (PO Box 2224, Jena LA 71342) is selling off a 30+ year LP and CD movie music soundtrack collection. Retailers and large collectors welcome. Write for more information.

Andy Dursin (PO Box 846, Greenville, RI 02828; e-mail: dursina@bc.edu, 24 hr. voice mail: 617-655-8330) has for auction only the following used, mint-condition CDs: numbered Varèse CD Club titles *The 'Burbs* (min. bid \$150), *Flesh + Blood* (\$150), *Raggedy Man* (\$150), *Pino Donaggio Symphonic Suites* (\$75), plus *Dreamscape* (Jare, \$75), *Rambling Rose* (sealed in longbox, not a cut-out, \$75). Mail bids accepted through May 1st; after that, call for updates or e-mail directly. Auction closes May 15th at 12AM!

Kevin Deany (408 N Washington, Apt 1, Westmont IL 60559; ph: 630-515-0230) has the following Varèse Sarabande Club CDs for sale. Money orders only. First come, first served. *Cherry 2000* (Poledouris, \$400); *The 'Burbs* (Goldsmith, \$150); *Raggedy Man* (Goldsmith, \$150); *The Rose Tattoo* (North, \$60); *Stars 'n' Bars* (Bernstein, \$60); *Fedora/Crisis* (Rózsa, \$50); *Last Embrace/Eye of the Needle* (Rózsa, \$50). Also *Jane Eyre* (Williams, Silva, \$100); *Under the Volcano* (North, Masters Film Music, \$75); *Captain from Castile* (Newman, Delos, \$25).

Steve Lloyd (3023 N Clark St #174, Chicago IL 60657; ph: 773-728-8007) has for sale the following CDs (including no imports, reissues, or bootlegs): *The Accidental Tourist*, \$30; *Adventures of Baron Munchausen*, \$30; **batteries not included*, \$45; *The Big Country* (boxed edition), \$200; *Big Top Pee Wee* (no postcards), \$30; *Cocoon*, \$150; *Dad*, \$25; *Dune*, \$50; *5 Corners*, \$25; *The Living Daylights*, \$50; *Man on Fire*, \$60; *Octopussy*, \$200; *The Rescuers Down Under*, \$100; *Runaway*, \$60; *Stars 'n' Bars*, \$50; *Suspect*, \$50; *Vibes*, \$150; *The Wild Bunch* (SAE), \$50; *Willow*, \$50; *The Witches of Eastwick*, \$150.

Matt Skavronski (7722 Dannybrook #207, Annandale VA 22003; ph: 703-354-3931)—CD sale continues: titles available include *The Cable*

Guy, Honor & Glory, *American Revolution*, *Civil War Journal*, *Moon Over Parador*, plus others. Send offers.

Vinyl Unlimited (670 Roxbury, Palm Springs CA 92264) is selling 6000+ soundtrack LPs. Many foreign, Morricone, 10" LPs, EPs, boxed sets, Bruce Lee related, John Wayne related. Also: thousands of film star LPs, male and female vocals, instrumental related, 45 singles. Send want lists until catalog is complete. Also for sale: Five private pressing LPs of Kathryn Grayson (mostly film tracks) and one CD—LPs and CDs will be personally signed by Miss Grayson.

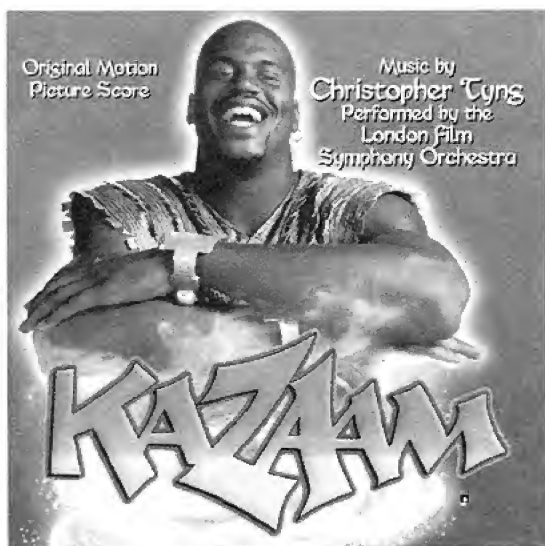
Dier Wuytens (Rooigemloot 472, 9000 Gent, Belgium; e-mail: Dier.Wuytens@rug.ac.be; fax: [+ int. code] 9-226.33.21 [6-11am only]) is having a soundtrack CD auction: 1) *Cocoon* (James Horner) min. bid \$150. 2) *Dad* (James Horner) min. bid \$75. 3) *The 'Burbs* (Jerry Goldsmith) min. bid \$75. 4) *Baby's Day Out* promo (Bruce Broughton) min. bid \$90. All CDs in mint condition. Auction lasts until May 12th. Winning bidders will be notified by mail or e-mail. All bids are considered legitimate offers to buy.

FOR SALE/TRADE & WANTED

Ryan Pominville (628 7th St N, Hudson WI 54016) will trade a copy of *Alan Silvestri Selected Themes* for a copy of the recent *Battlestar Galactica Anthology* by Stu Phillips.

Harry Wilcox (37 The Willows, Little Harrowden, Wellingborough, Northants NN9 5BJ, England) has TV and film themes/soundtracks for sale/exchange on vinyl, CD and cassette. Looking for information on who sang the theme song to the 1958/59 TV series *Cannonball*, starring Paul Birch and William Campbell, and if it came out on record (number/label). Theme was written by Raoul Kraushaar, Joe & Marilyn Hoover. Unconfirmed source says the vocalist was Eddie or Johnny Bond—any help appreciated!

NEW SOUNDTRACK RELEASES



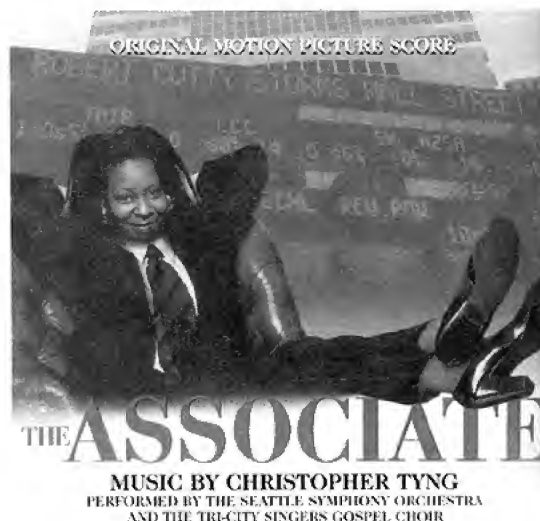
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Letters from Readers

Appreciating John Barry

...I've been in record retailing for 20 years. I can listen endlessly to the music of Miles Davis, Frank Zappa, Astor Piazzolla, X, Sylvestre Revueltas, Harry Partch, John Field, Captain Beefheart, Lucinda Williams, and the list goes on. In the mid-'60s, when I was ten or so, I began listening to the James Bond scores and the wonderful stuff that Jerry Goldsmith wrote for the *Flint* films, *The Man from U.N.C.L.E.*, and *Sebastian*. I was hooked, and my interest in movie music began to grow. It's still growing.

I like a lot of film composers. All of the big names have contributed great scores. I like just about every Goldsmith score up to and including *Under Fire*. I like the smaller scores of John Williams—*The Reivers*, *Images*, *Jane Eyre*; the earlier scores of Horner (*Something Wicked This Way Comes*, *Brainstorm*, 48 Hrs.). Friedhofer's *The Best Years of Our Lives* makes me feel good about living. Bernstein's *To Kill a Mockingbird* brings back my childhood. The late Stanley Myers is under-appreciated. Listen to *The Raging Moon*; he had a masterfully delicate touch. The double-disc by Michael J. Lewis completely caught me off guard. I knew who he was, but I had no idea that he possessed such a lyrical gift! Silva Screen opened my eyes to Jerome Moross. Rózsa and Waxman and especially Alex North are favorites. I can listen to Nino Rota's Fellini scores all day. Of the newer composers I like Goldenthal, Thomas Newman, and Rachel Portman. *Sirens* is wonderful. Howard Shore seems to get better and better. *Looking for Richard* is the best score I've heard in a couple of years. The mixture of orchestral and choral writing reminds me of *The Lion in Winter* and *The Last Valley*, which are two of my favorite scores.

Which brings me to John Barry. Simply put, there is no composer who intrigues me more, no composer I'd rather listen to, no composer who captivates me the way Barry does. Sure, he has faults. It's difficult to write as much music as film composers write without exposing their weaknesses. I say, judge these guys by their best work. There are plenty of scores by Goldsmith, Horner, Williams, Bernstein, and Rózsa that are mediocre. So what? Appreciate what they do well. If you judge John Barry by his best work, you'll find that it encompasses a large

number of inventive scores written in four different decades, and showcases an incredible variety of styles, tempos, and colors. No one needs to make apologies for John Barry or his music.

Lukas Kendall, in his fabulous opening piece on Barry in the November issue (#75), mentioned some Barry scores worth checking out. I'll duplicate some of those and add a few of my own: *Beat Girl* (cool beatnik jazz-rock with a dramatic flavor); *From Russia with Love* ("Girl Fight" is tense action music); *Moonraker* (the space music is eerie and seductive); *Deadfall* ("Romance for Guitar and Orchestra" is a standout); *The Ipcress File* (dark score featuring Hungarian cymbalom); *Walkabout* (the theme is perfect for this beautiful film); *The Wrong Box* (very "British-sounding" chase music is fun); *Night Games* (sly, sardonic waltz is a highlight); *Petulia* (perhaps Barry's best late-night jazz score); *The Persuaders* (a monster two-minute theme); *On Her Majesty's Secret Service* (listen to all of it); *The Lion in Winter* (dramatic orchestral/choral themes); *The Last Valley* (the "valley" theme is one of his best); *The Knack* (jazz organ, xylophone madness, a lot of fun); *Midnight Cowboy* (great theme and rousing "Joe Buck Rides Again").

And there are more. Thank you, Lukas Kendall, for your article. It was thoughtful and insightful. In magazines such as yours we get a lot of writers writing about this score or that score and why they like it. That's fine, but it's a hell of a lot easier than digging directly to the core of a composer's style and trying to figure out, in a general sense, in an overall sense, why it is effective. With John Barry's music, I've got my own ideas. They seem obvious, but as both Lukas and Barry have pointed out, so did the alto sax in *Body Heat*. Barry looks at the picture as a whole and attempts to find the key to what the film is all about. He then looks for the musical counterpart to that key. Barry is a dramatist. He doesn't score movement as much as other composers. He scores mood, atmosphere, emotion, whatever it takes to draw the viewer in. Barry realizes that for the picture to work, the viewer has to "buy" the fantasy, the

concept. Barry sells that concept by making, as John Bender points out, "everything that happens seem more important." If Barry and his music doesn't believe in what is going on, how will the viewer? The Bond scores are fun, but Barry doesn't play down to the audience; he doesn't "wink" at them the way other Bond composers have. He treats the material seriously. That's why they're fun. That's why they work.

Greg Marshall

36 Four Seasons Ctr #152
Chesterfield MO 63017

...I was always a fan of the James Bond scores as a kid, but the thing which really solidified my admiration for John Barry was *The Lion in Winter* (1968). I still think it Barry's finest score, in which he deftly brings all of the film's elements into play musically—the flavor of the period, the royal pageantry, the vice-like hold of the Church over all of Europe. Although a dialogue-intensive film of mostly interior

scenes, the music is often broad and big, lending tremendous size and weight to the story, yet it never overpowers the drama or intimate character exchanges.

Mary, Queen of Scots (perhaps my second favorite Barry score) works much the same way, although it is more limited in scope, and more of a romantic score. In fact I consider Barry the finest film composer there is for films set in the Medieval to Elizabethan era, and I bang my fists bloody in frustration that not one of these Shakespeare films made so far in the '90s has called upon his talents. I sigh when I think what a brilliant score he might have written for *Braveheart*.

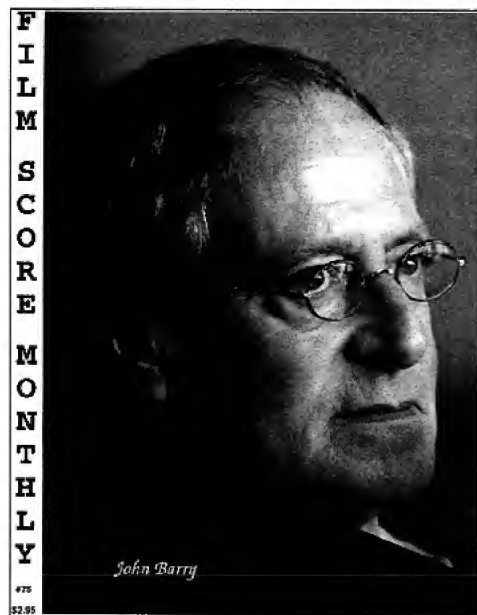
Certainly Barry has a consistent style. His fondness for certain chords and instrumental blends make his music recognizably his. But this is not a weakness, nor does the ability to be a "chameleon" ensure brilliant work. There are a number of highly sought-after composers these days who sound different from film to film, but whose work is nevertheless always recognizable by its consistent and surpassing dullness. I'd take Barry over them any day.

Paul MacLean
Ithaca, New York

...I enjoyed the articles on John Barry very much and found your explanation of the

effect of his music very perceptive and thought-provoking. That amazing reversal that Barry achieves by working the music through the audience (through tempo and melody) in reflecting emotions on screen, but not in the typical and direct way, is one of the keys to what makes his music so different.

Whenever I used to hear the name



John Barry, I immediately thought of the Bond music and things like *The Ipcress File*, *The Quiller Memorandum* or even *They Might Be Giants*, so I would always be a little baffled when I would occasionally hear the phrase, "I'm not a big fan of John Barry's," from people who seemed to like the same music that I did. Then eventually I heard more of his scores from the '80s and '90s and began to understand why they might have felt that way. The Bond music if nothing else will always make me think of him as a great composer, but then given the thesis that Barry's music forms an integral hybrid with the film, maybe people shouldn't be expected to like it as much when separated from the image (especially where tempo is concerned). And if you believe that most film music inherently loses some of its impact when apart from the movie, it would only be right that Barry's music suffers even more from this effect; it "effaces" effectively on screen but not on the stereo.

And by the way, as much as I like most of his work that I've heard, I do feel that as music on a CD, the tempos on some of his more recent work are slower than they need to be (as on the *Moviola* albums, where they seemed to be even slower than on the original soundtracks).

Enough babbling—however people feel, they can't argue with his body of

FSM needs your letters! Respond to a topic here, start your own—anything you want.

Mail Bag

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Los Angeles CA 90068

work... if they get to hear it, that is.

Finally, on another topic, kudos to Jeff Bond for devoting ink (#76) to the sickening decay of journalistic standards represented by tawdry and manipulative underscoring in news stories (not to mention other cinematic techniques that make some newsmagazine pieces look like trailers for really bad horror movies).

Michael Lim

1255 University Ave #327
Sacramento CA 95825

Theory of Tempo-rality

...In your introduction to the November Mail Bag, you asked about the seeming contradiction between John Barry's statement about fast music not necessarily speeding up a movie, and Elmer Bernstein's famous story about using faster music to accelerate the sequence of the Jews' exodus from Egypt in *The Ten Commandments*.

I think the answer is that they're talking about two different things. In the case of *The Ten Commandments* (or cowboys riding across a plain, or a shark fin moving through the water) it is true that a quicker tempo in the musical score can help give the impression that the objects are moving faster. What Barry seems to be speaking about is the pace of the film, not the motion of objects on screen. A boring 90-minute film with a hyper-kinetic score will still seem interminable while a good three-hour film with deliberately paced music (like *Dances with Wolves*) can engross the viewer.

While we're on the subject, one common complaint about re-recordings of film scores is that "they got the tempos all wrong." Why is it that there are often vastly different performances of a Beethoven or Mahler symphony that are equally valid and enjoyable, but so much film music seems to have a "correct tempo" in many people's minds? I suppose one explanation is that since we're so used to hearing the original performance in the film or on the soundtrack album, these tempos have become "imprinted" in our memories.

But I think there is something more fundamental: film music, unlike more "absolute" music composed for the concert hall, is written with a very specific tempo in mind, in order to match screen action, and is often recorded with a click track. Because of this, much film music does not lend itself to different tempos.

Any other thoughts?

Jeff Eldridge

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Seattle WA 98125-6116

O.H.M(GM/UA).S.S.

...In answer to your small article on "Upcoming Films" (#76) on whether or not John Barry will score the next James Bond film: I, first of all, cannot believe that the MGM/UA music department is going to make the same mistake twice. Last time, they hired Eric Serra who ended up writing the worst James Bond film score of the entire series. Nowhere on the CD soundtrack to *GoldenEye* is the James Bond theme, which is insane. Secondly, MGM/UA never made an attempt of any kind to promote the title song, "Goldeneye," sung by Tina Turner. In fact, only radio station WCBS-FM played the song in a disco version.

Now the MGM/UA music department doesn't want Barry to work on the title tune with a selected recording artist. Are they crazy? Wasn't it Mr. Barry who teamed with Duran Duran in 1985 that sent the title tune "A View to a Kill" to #1 on the *Billboard* charts? An all-out effort should be made at once to sign Mr. Barry to score the film and then hire either Toni Braxton, Lisa Stansfield or Celine Dion to sing the title song. Then do a massive campaign to promote the song on radio stations and in record stores.

If Mr. Barry declines, I feel either David Arnold, James Horner or Jerry Goldsmith should score the new Bond film, which at last word is still untitled with Pierce Brosnan as Bond, Michelle Yeoh (lead female) and Jonathan Pryce (lead villain); filming begins April 1 with location in and out of Vietnam.

MGM/UA should just let Mr. Barry create a great Bond score in memory of good friend Cubby Broccoli and a great title tune with a selected recording artist. Mr. Barry will create a great song that will be used throughout the film, and not wasted like "Goldeneye" which wasn't used at all in the film. So to the people of MGM/UA music: don't gamble with success; to celebrate the 35th anniversary of the Bond films, hire Mr. Barry, because John Barry's music is a Bond film in itself.

Nobody does it better than John Barry and James Bond. This duo should never, ever be broken up. Mr. Barry's music will bring James Bond back to the top of the movie world. Hopefully, MGM/UA music department will not make another mistake. This James Bond film will yearn for John Barry's music.

Kenny Basile

178-03 80th Drive
Jamaica Estates NY 11432

As reported in the news this issue, David Arnold is doing Bond 18. I despise the way

the title song had nothing to do with the rest of the movie in *Licence to Kill* and *GoldenEye*—and that Serra score certainly was an abomination—but one thing we can't accuse MGM/UA of is inadequately marketing *GoldenEye*. Crappy score and all, that was the most "successful" Bond movie ever.

Recent Review Feedback

...Regarding your mention of not having seen *The Ghost and the Darkness* because of director Stephen Hopkins's past work, I was not familiar with his name, but was lured to the theater by the teaming of writer William Goldman, cinematographer Vilmos Zsigmond, composer Jerry Goldsmith, and creature FX creator Stan Winston—a top-notch team! I thought the film was much better than the critical drubbing it received, especially in view of the fact that the most unbelievable portions of the script were based on actual events documented in the book. A few of the more high-profile critics mocked "laughable" sequences that were, in truth, faithful to the subject. Had the film done better business, the four talents named above would all be among the award-nominated this year; they have all won Oscars in the past, and deservedly so.

Chris Kinsinger

2205 North Second Street
Harrisburg PA 17110-1007

...I certainly agree with your *Independence Day* review (#76). In assembling that massive score, David Arnold forgot a little something called emotion. Lukas must be congratulated for expanding my mind with his copious, thoughtful, and witty comments every month (almost). You forgot to mention that the music for the aliens in *ID4* lacked any sort of horror or otherworldliness, and that the heroic theme sounded like something a three-year piano student (that would be me) would write.

Another underachieving, strange score from last year was Thomas Newman's *Phenomenon*. The only thing worse than manipulative music is music that isn't manipulative enough. Jerry Goldsmith has written more beautiful themes for obscure horror films. In future science-fiction films, I hope composers will stop duplicating *Star Wars* and *Alien* and listen to Bernstein's soaring and menacing epic *Heavy Metal* or Jarre's underrated *Enemy Mine*, a rich and mysterious soundscape that is ethereal, frighteningly dissonant, and stirring.

I would like to know what you see in Goldsmith's '70s action music. It is extraordinarily well-structured but has a thin,

harsh non-melodic sound that is grating rather than exciting. Many of them are also quickly interrupted by pauses which serves the film but makes the effect disjointed musically. One man's meat may be another man's poison, but I think it's strange that listeners, who tend to favor melodic music, dig this '70s stuff so much. My favorite Goldsmith action scores are ones that have a melody above the chaos, like *Rambo*, *Extreme Prejudice*, *Ransom* (a 1975 British thriller, not the Mel Gibson film that Lukas loves so much) or even *Hoosiers*.

Speaking of *Ransom* (1996), I was perplexed by your disgusted reaction to that film, especially since you had said that anyone who is offended by *Mars Attacks!* is a wuss on the previous page. I'm sorry if *Ransom* didn't have enough sappy, politically correct messages to satisfy you. I have a funny feeling that maybe all of those morally reprehensible messages you saw in the film weren't intended. But I guess it would be terrible to use a little something called common sense in assuming that. Anyway, I found *Ransom* to be the most gripping, exciting film in many years. I guess that makes me shallow and ignorant.

Bill Myers

31 Rose Avenue
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I must clarify an outstanding misconception about criticism: that something has to be "intended" to be there. Surely, in our own lives, haven't we said things that hurt someone else's feelings, without "intending" it? Especially in a photographic medium like film, where you're constantly capturing and juxtaposing images, isn't it possible that all sorts of messages could be encoded in the final work, whether intended or not? If I drew a swastika, to make a gross exaggeration, people can still be offended by it, even if I just thought it was an interesting design. To me, the significations are independent of intent. And I am hardly a crusader for political correctness: I just found *Ransom* a tribute to the racist/sexist dominance of *The Man*—in more ways than one, considering both the film's plot and financial success!

About Goldsmith's '70s scores, I think they're more of an acquired taste—it helps if you've been exposed to a lot of post-tonal music. I for one dig the rhythms, and find scores like *Papillon*, *Magic*, *Wind* and the *Lion and Chinatown* abundant in melody.

On another topic, I am always hesitant to describe music in terms of "emotion" or not. Who is to say what is "emotional" or not in music? If played a simple progression of chords in a type of tried-and-true, shimmer-

ing orchestration (and believe me that's possible), is that automatically "emotional"? That would make it seem like it is just a mechanical process, a series of algorithms, that produces "emotion." I'd like to believe we're more complex than that.

I thank Bill for his thoughtful letter.

...You noted (#76) that you hadn't heard *The Frighteners* but had been told that the film and music were below par. The film was a trifle confusing, but the music was truly excellent. Your reviewer (#72) remarked how it looked back to *Beetlejuice*. Not really... if anything it looked back to the scores of such late '50s and early '60s films as *I Bury the Living*, *Hush*, *Hush Sweet Charlotte* and *Dementia 13*. Elman's music is particularly effective in its orchestration, particularly the use of harpsichord. There is also a great similarity between a really important motif and a nursery-song motif in the last scene of Alban Berg's opera *Wozzek* (the German equivalent of "ring around the rosy"). The more I've listened to *The Frighteners*, the more I have enjoyed it so that it now rates as my favorite score of 1996, with Howard Shore's remarkable *Looking for Richard*.

Charlie Mitchell
25 Garden Street
Millinocket ME 04462

...I am repeatedly confounded by your take on Jerry Goldsmith's current crop. You talk about his thematic approach a la *Ghost and the Darkness* (#76) not being what people want, then say Horner's solo oboe and triumphant orchestral junk is just what the audience wants... huh? [I don't like it, but I do think that's true, for mainstream audiences. -LK] Goldsmith's all-time worst scores are from the last decade, but you dismiss him too easily, possibly because you like him too much and are over-compensating for not wanting to show favoritism. This is because I think you genuinely don't like his newer stuff and feel betrayed, so hold him to an impossibly high standard.

Let's be real: From the start of his career all the way to the mid-'80s, Jerry was the man. The fumbling of the past decade is still an amazing job of staying pertinent for a man of his age. They may not be classics, but name another composer currently working who could compose scores as diverse as *First Contact*, *Ghost and the Darkness*, *City Hall* (Film Music Dirty Secret #1: *On the Waterfront* is the most overrated score ever—overblown, weepy quasi-Broadway mick-eymousing), *Executive Decision* and *Chain Reaction* all in one year.

No, they're not the *Star Wars* Trilogy (neither is the *Star Wars* Trilogy, if you get my drift), but these scores did not just work with the films, they actually elevated them. You're correct, the Borg theme is lame—I did like its quieter variations, though—but you couldn't hear the thing anyway. I'm not even going to use that sickening excuse, "Three weeks, too loud sound effects, blah blah." But when you're in the theater and the scene cuts to this square Death Star and you just hear that "Fee-Fiiiii-Foooo-Fummm" thing under all the skittering spaceships, it has a slowing-down effect Goldsmith has applied before. Barry does this, too. The Borg theme is braking the pace before the Klingon theme starts pumping away. The next cue begins with that simple clanging thing which is really effective.

Ghost and the Darkness you missed out on by not seeing the movie—it was bad, but like the climax of *First Knight*, the mix of visuals and music really cut into you. Does it really matter the time signatures used? It was thrilling when the Irish/Anglo/African thing played over the "pretty pictures" scenes—you're not going to argue John Barry stormed the gates of originality in *Out of Africa*, are you? No, it was beautiful music in *Out of Africa*. Fine, well some of us find certain rhythms just as catchy (the *Ghost and the Darkness* theme really stuck with me).

I think it's weird for you to complain that Goldsmith's approach to meter and beat separates the music from the images when you haven't even seen the movie! There's a scene near the end where Val Kilmer runs across the fields as dawn comes up and finds Michael Douglas shredded (maybe his wife caught him with another model), then cuts to Kilmer torching the grasses to flush the lions out—he doesn't care if he burns down the whole country, he's pissed, and the score just hits you in the chest.

As someone who's liked Goldsmith for about as long as you've been alive, I admit to being less than totally knocked out by this album, but there are moments in it—substantial chunks of the score, not just a few tiny bits—that are as fine as any scoring he's ever done. (The second half of your analysis is dead-on, however.)

It gets worse to see you praising Miles Goodman, the dictionary example of someone whose music "works with the film." Ooh, a carnival-like theme for an elephant—how unique!

John S. Walsh
Most Annoying Mail Bag Contributor
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Providence RI 02903

For most of the 1980s, Wade Boggs played third base for the Red Sox and hit around .340-.360, which was unreal—superhuman. Then he had a "bad" year and hit "only" .300, which many players would kill for. To me, personally, I react to Jerry Goldsmith's music as if he used to hit .360, and now it's maybe .300—when the league average is .260, and most of us could not even put the ball in play. But just like people talked about "what's wrong with Wade Boggs," I tend to do that with Jerry Goldsmith, for reasons that may not always be fair, but are not necessarily unworthy of discussion. I mean, if somebody has monkeyed with his batting stance, I'm interested in knowing how or why, because the results are important to me as a fan.

When Action Was Action

... "What's Wrong with This Picture?" (#74) made some good points, but Doug Adams seems to use "action picture" and "blockbuster" interchangeably. The influences on current action pictures seem to be *From Russia with Love*, *Goldfinger*, *Bullitt*, *The French Connection*, *Bonnie and Clyde*, *The Wild Bunch*, *The Terminator*, *Aliens*, *Rambo* and more recently *The Killer* (John Woo). Movies like *Die Hard* (a good example) and *The Rock* (an awful movie) owe more to these progenitors than to *Jaws* and *Star Wars*.

Mr. Adams goes on to make some great points in his article (mentioning Fielding, Poledouris, Schiffrin, Herrmann, Steiner and Goldsmith among others). He has some very extensive knowledge of scores and their applications.

What I do think Steven Spielberg contributed to films in general is the "everything must be PG-13" syndrome that leads to these movies today having no edge or sting to them. Arnold and Sly just added the dumbing-down, giant-weapons-no-brains syndrome to the stew. As far as music, we all owe someone but Williams owes Korngold big time and Elfman owes Herrmann big time too.

Once again I can only yearn for Barry's early Bond scores, Bernstein's westerns, Goldsmith's action-type scores *Rio Conchos*, *The Chairman*, *The Cassandra Crossing*, Herrmann's fantasies *Jason*, *Sinbad* (and let's not forget *Cape Fear*); and the Europeans: Ferrio's *Tony Armenta*, Trovajoli's *The Italian Connection*, Bacalov's

Django and *Summertime Killer*, Cipriani's many cop scores, and on and on. So you can have Horner and Zimmer, et al. I'll take history (nostalgia?) and great music until something better comes along.

I can't resist mentioning my opinion of one of the finest examples of action scoring in existence: The sequence in *For a Few Dollars More* from the time Eastwood

shoots Indio's men at the campfire until he and Van Cleef become partners again (the whole bank robbery). That's action and that's music!

Robert Paul Merritt
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Rochester NY 14617

Unreleased Superman

...The thrilling, satisfying, definitive reissues of the *Star Wars* Trilogy soundtracks make me wonder when someone is going to "do right" by John Williams's *Superman*. The Japanese managed to fit the entire 2LP album on one CD, but we have yet to be given the whole score on disc. By my count, there are 31 minutes of music not on the album, including such important cues as the death of Jonathan Kent (3:18), the helicopter rescue (5:00), and the kryptonite trap (2:04). There is also some music on the album which is not in the film, presumably composed for an earlier, longer cut. In a two-part, expanded-for-TV version (which airs occasionally on the local station here), there are nine more minutes which don't appear in either the album or the theatrical cut!

Who knows what other cues exist? Won't somebody find out and produce a 2CD set, or at least a "Volume Two"? You can probably save on re-use fees, since it was recorded in England, and forget the

fancy packaging—who needs it? Skip the slimline storybook case, the photos, and the pretentious liner notes. Just the session logs and labels from the conductor's score will do. Release it in a brown paper bag if it'll be any faster. Please. We'll pay anything, you know that....

Herbert Kaplan
879 Bellmore Ave
North Bellmore NY 11710

I would love nothing more than a 2CD set of the complete Superman, which to me is Williams's best stand-alone work. Yes, a good deal of music was written and recorded for an earlier, longer cut of the film, which airs infrequently in two parts in syndication. In this version, the music at the end of the album's "Destruction of Krypton" does play for the sequence of Kal-El's rocket ascending and breaking through the glass ceiling on Krypton (pronounced by Marlon Brando, "Crip-tin"), unscored in the theatrical cut.

Trivia time: the long version of the movie you see in syndication is still not the longest. The original two-part ABC broadcast contained still more cut footage. The absolute longest version I've seen has this scene: mid-way through the "Super Rescues," Superman returns to the Fortress of Solitude and asks the floating Jor-El head why he must keep his identity a secret, and his father replies, if enemies knew of your true identity, they would come after your loved ones, etc. It ends with Supe awkwardly reaching out as if to hug his dad. I've never seen this scene anywhere else.

...I cannot for the life of me understand why there isn't any recorded commercial music to the popular show. *The Adventures of Superman*. This series has been the second most popular show rerun in the world, only after *I Love Lucy*. While some of *I Love Lucy*'s music has only been available in the past few years, the music for *The Adventures of Superman* has never seen the light of day outside of a few dismal reproductions of the theme song and a poorly transferred copy on the CD/album *Television's Greatest Hits*. I fully understand that, outside the theme composition for the show, most of the incidental music, if not all of it, is/was actually stock music that was used for several other shows of the '50s. But because of the popularity of the series, this music is most identified with *The Adventures of Superman*. And possibly most of all, the music, even though stock music, was and still is good. I went so far as to contact ASCAP who were really cordial and gave me the names of the composers of the music for this series and their publishers. I could even supply financial backing for

the release of this music if someone could respond as to how to go about it. I know the amount would be large. But to have this out for the public, it would be worth it. And I cannot see how it wouldn't be a financial success.

The other music that has not been commercially released is any of Max Steiner's soundtracks for the films of James Cagney. Over the past two decades we have had much music, mostly very nice re-recordings of the Steiner soundtracks for films of Humphrey Bogart, Errol Flynn and Bette Davis. So where are the Cagney film soundtracks? Not only was Cagney the top star for Warners in the early '30s, but the music for several of those films was outstanding. Some of those films I'm referring to are *White Heat*, *City for Conquest*, *The Oklahoma Kid* and *Angels with Dirty Faces*. The music is great and I am so perplexed as to why no one has decided to do something.

I would appreciate a harder reading of this and even if you don't consider the music important, I would hope that some of your readers would. I have been supporting your publication over the airwaves on my weekly radio show in San Francisco called "The Blue Moon," now in its 10th year. What's really exciting now is that we have a new world audience that listens to it over the Internet. So if there is any way you can help me I would greatly appreciate it. Thanks!

J.D. Smith
2130 Fulton Street
San Francisco CA 94117-1080

These scores are outside the field of my expertise, but if anyone can help, do write in.

Metro Snub

...Having played percussion on Steve Porcaro's score for *Metro* with Eddie Murphy, I'm surprised you haven't included him in the "Current Films" or "Upcoming Films" section.

Having played for Frank Zappa, Dave Raksin, James Horner, John Barry, James Newton Howard, Michael Kamen, John Williams, and Jerry Goldsmith—to name a few of my favorites—I must say, Steve's score had one of the freshest, most inventive, and hardest percussion parts I've ever had to play. He's going to be one of the heavies in the film composer category. As one of the players, I suggest you take note of his first full film score—we'll all be hearing a lot more from this great musician in the future.

I cannot end this letter without telling you I have many favorites I've played for who I must not forget: Bernard

Herrmann, Alex North, Danny Elfman, Basil Poledouris, Randy Newman, Bill Conti, David Arnold, Hans Zimmer, etc. etc. Steve Porcaro's writing compares to all of the above great composers.

Emil Richards
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I'm sorry I did not list Metro ahead of time, as I've been told good things about the score.

Emil's list of credits goes far beyond his above summary; he's an amazing percussionist and virtuoso vibraphonist whose involvement in film music goes back four decades. He has collected percussion instruments from all over the world which have been featured in many prominent scores. We'll have an interview with him in an upcoming FSM.

Corrections/Additions

Brian A. Reeve at the Max Steiner Film Music Society (1 Rotherwood Rd, Putney SW15 1LA, London, England) had a few corrections to the second half of Mike Murray's "Recordman Goes to War" (#75): (1) *The Moon Is Down* (1943) did not feature Errol Flynn. (2) *Merrill's Marauders* (1962) had music not just by Howard Jackson and Franz Waxman (uncredited), but Max Steiner (also uncredited). (3) There is also uncredited Steiner music in *Up Periscope* (1959), in addition to the credited music by Ray Heindorf. (4) All the music for *Where Eagles Dare* (1969) was by Ron Goodwin: Sir William Walton was not involved at all. On this last matter, Brian writes, "I believe Recordman (R. Michael Murray) got confused with the score for *Battle of Britain*, [where the credit in #73 to] Ron Goodwin and Sir William Walton was correct. Goodwin was brought in to complete that score as Walton was slow in getting it completed."

Guy McKone added that there was a single of the main theme for *None But the Brave* (1964) by "Johnny" Williams, on Reprise 0339.

Rocks Take Three

For the past several issues we've been referring to *The Rock* as a Hans Zimmer score. We should have been mentioning the fact that Zimmer co-composed this music with Nick Glennie-Smith and Harry Gregson-Williams.

Humor Galore

Shaun Rutherford wanted to amend John Walsh's film music glossary from issue #69: "Aliens was the second temp score to be nominated for an Academy Award. Bill Conti's *The Right Stuff*, a score that actually won the Oscar, would be the first. Conti steals almost directly from

Jaws, *Superman*, Holst ('Mars,' of course), Mancini's *White Dawn*, and more."

Owen T. Cunningham submitted this mathematical equation: "Actual Value of the Virgin Willow CD: \$2500/X, where X is the IQ of the buyer. This works out so that the average person (IQ 100) would pay \$25. Albert Einstein (IQ 200) would've paid \$12.50, and Renny Harlin would pay \$250." However, as Owen and I later concurred, the actual value of Renny Harlin's Willow CD is undefined (vertical asymptote).

Miles of Goodman

In my review of *Larger Than Life* (#76), I mentioned that this was one of two score releases the late Miles Goodman had, but I couldn't remember the other one. Victor Field tells me it was *Getting Even with Dad*, and that Goodman "also has some tracks on the albums for *Ten Wolf* and *The Muppet Christmas Carol*."

Chasing Sunchaser

We covet that which we do not have. In the #74 news column, I briefly mentioned that although Milan canceled their album to *Sunchaser* (Maurice Jarre, recent Michael Cimino film), they did press a small number of discs, without artwork, to send to radio stations for promotional purposes, prior to the production of the completed package. (This is a common practice of many record labels.)

In reporting this, I was torn between my journalistic mission to get the facts out there, and my unwillingness to set off a stampede for something completely unattainable. I thought a short mention would be innocuous enough, but I have since seen this title appear on want lists all over the place. Here are the facts:

This disc is not the complete score, but an album presentation of it—because this was, after all, going to be an album. It is not a "promo" for the composer, but for the record label. This is in many ways a repeat occurrence of the *Blood In, Blood Out* situation, a CD Varese manufactured but canceled, and therefore did not distribute. This of course made it enormously valuable, even though nobody would have bought it had it been released (why it was canceled!). However, *Blood In, Blood Out* was a completed package; *Sunchaser* is just the disc, with no other artwork.

I do not know how many of these discs were manufactured or circulated. I only know they exist because I saw a copy at Milan's office in New York, shortly before they got rid of them. Please do not harass Milan for copies; they are not allowed to distribute them, have thrown them all out by now, and are going to be awfully mad at me for reporting this! •

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Danny Elfman on "Mars Attacks!" \$8



This article is dedicated to my father, Werner Koppl, who passed away October 5, 1996. For without his love of the great classics, I would not be writing this today.

THERE EXISTS INSIDE THE FILM INDUSTRY a tool called the promotional soundtrack, which composers use to showcase their abilities. Each composer who produces one does so for his or her own reasons. He or she spends a certain amount of money and

Romancing the Stone, *Predator* (one of his most popular scores), *Fandango*, *American Anthem*, *Critical Condition*, *Overboard*, *Grumpy Old Men*, *Mac and Me*, *Blown Away* (a beautiful 7-minute piece with choir), *Super Mario Bros.*, *Dutch*, *No Mercy*, *Clean Slate* and *Outrageous Fortune*. Disc one lasts 65:58, while disc two is 63:15. I asked Silvestri why he picked these films for his promo.

"We did this early on," he said. "I think we were

their promo. I think it's the opposite... a guy is going to jump into his car and put on your CD. Put things on your demo that hold up as a piece of music. Don't be afraid to put on your longer cuts."

Hummie Mann

Music for Film, *Dracula: Dead and Loving It*

Saturday, September 7, 1996 is a day that Hummie Mann will never forget. It was the day it

Inside the Industry: **Promotional Soundtracks**

Part I of a look at the origins and uses of those mysterious "promo" CDs.

by Rudy Koppl

time to produce, record and press whatever number of discs are needed using an array of talent and equipment. For packaging, the composer usually tries to obtain permission from the film's production company to use the original artwork from the project, be it a film, television movie or series. When attempts to do this fail, new artwork must be designed. The entire process of producing a promotional CD differs with each composer and the results are unique for each individual.

There are numerous reasons why a promotional soundtrack is made, including: to promote the career of the composer; to promote a particular score for Emmy or Academy Award consideration; to promote the score as a means of generating publicity for a production or commercial album; to sell a film prior to release; or to provide a souvenir for the composer or people involved in the production. Competition amongst film composers is stiff. Unless he is a Goldsmith or Williams, an artist needs a tool to get his foot in the door. The most effective tool today is the promotional soundtrack CD. When filmmakers get hold of such a disc, they can temp track their film with the music, and hear the skill and versatility of the composer; a job for the composer can be the result.

All of the promos in this article were produced by the composers. Most were made strictly to submit to producers, directors, writers, etc. Agents or managers do not distribute these CDs commercially and they are not intended for public use.

Alan Silvestri

Selected Themes (2CD set)

Not many film composers will produce a 2CD set, but Alan Silvestri is one composer who has done just that. In January 1995, Silvestri made 750 copies of his double-disc promo titled *Selected Themes*. Included are cuts from previously released CDs including *Forrest Gump*, *Back to the Future I, II, III*, *Young Guns II*, *The Abyss*, *Shattered*, *Death Becomes Her*, *Ricochet*, *Father of the Bride*, *Soapdish*, *Who Framed Roger Rabbit?*, *Clan of the Cave Bear*, *Delta Force*, *Predator 2* and *The Bodyguard*. Also featured were cuts that have never been released, like

looking for a cross-section of material or variety. Sometimes we're doing a movie about, let's say, funny music. But what the director likes is chase music from *Predator*. So we send our promo with a variety of scores to pick from. Also, this is something we did for us, though we were doing it [promos] on cassette three years before this. When we first started, I don't recall anyone doing double-CD promos. It was a demo tape—a glorified demo tape. I've done a fair number of films now [over 53 to date], but many people would be surprised how unknown you remain."

Since Silvestri has done so many scores, I was curious what his average composing time is.

"There is a momentum and a curve to the creative process for me. When I start a film, I don't create anywhere near the amount of material as at the end. All music is not created equal. A one-minute cue could be very labor-intensive and dense as compared to another one-minute cue. Also, it depends on how it comes to you. If your radio antenna is not tuned properly, you can sit around all day and never hear the news."

Did this promo lead to any work for him? "I don't know if it has directly. Our intention when we put it together was simple: Who is this guy? Instead of a credit sheet on a producer or director's desk, we decided to give them a CD. This is a sonic portfolio, if you will."

Silvestri had creative control over the production of the CD, choosing which scores he wanted to use and in what order he would put them. All the scores he selected were recorded on DAT and transferred to the CD with no re-editing of the material necessary.

When asked if another promo is in the works, Silvestri indicated that there is. Recently, his assistant, Dave Bilano, mentioned that Silvestri might use material from *Judge Dredd*, *The Quick and the Dead*, and his unused score to *Mission: Impossible* on the next promo, which will probably be a third disc inserted into the existing clam-shell jewel box.

Having one of the best promos in the industry, Alan Silvestri's recommendation for making one is simple: "People try to put a lot of short things on

was announced that he had won an Emmy (Music Composition for a Series) for "Language of the Heart" on the Showtime series *Picture Windows*.

"It's a very big honor, especially because it was a show and music that was very special and they were things I was particularly proud of."

Hummie has produced two promos. *Hummie Mann: Music for Film* (54:04) is the first, of which



Alan Silvestri uses his 2CD promo as a tool for communication with directors, as well as a calling card.

500-600 copies were made in September 1995. This promo includes the tracks, "Language of the Heart," "Lightning," "Soir Bleu," "The Cool and the Crazy," "Armed Response," "A Test of Will," "The Red Coat," "Year of the Comet" (a mini-suite from the film), "Confessions of a Sorority Girl," "Motorcycle Gang," "Reform School Girl," "Girls in Prison," "Robin Hood: Men in Tights" (main title from film), "Runaway Daughters," "Jail Breakers: Benefit of the Doubt" (film), "Dragstrip Girl" and "Falltime" (film). Other than the four theatrical film tracks indicated, these scores came from the

Picture Windows and the Rebel Highway series of films for Showtime. Hummie's second promo is from the Mel Brooks film *Dracula: Dead and Loving It* (36:48); about 500-600 copies were made in December 1995.

On *Music for Film* there are 18 different scores, and only one on the *Dracula* promo. Why did



Above: Hummie Mann, holding his Emmy for "Language of the Heart" in Showtime's *Picture Windows* series (photo by Craig T. Mathew). Below: Eric and David Wurst.

Hummie pick so many tracks for his first promo?

"On my promo I tried a lot of different things to be as versatile as possible. It was tough, though. It was a combination of things. Each piece on this promo was done for a major film director or released theatrically. I did eight full-length feature films in the *Rebel Highway* series for Showtime. There were four short films on the *Picture Windows* series. The executive producer was Norman Jewison. The directors were Norman Jewison, Jonathan Kaplan, Joe Dante and Bob Rafelson. We scored *Language of the Heart* up in Toronto in February while shooting, then it was finished in

March or April [1995]." Two motion-picture pieces on this promo are from *Robin Hood: Men in Tights* ("Main Title"), which was already released on CD, and *Year of the Comet* ("Maggie Goes to Scotland/Helicopter Chase/Love Theme"). These three cuts were edited together in a miniature suite. All other scores on this promo are unreleased. With such variety on the first promo, why release *Dracula: Dead and Loving It* at all?

Says Hummie: "Because of a new category in the Oscars, Outstanding Comedy Score, I felt very strongly that with a movie as visible as this, the music should be out there. I have a strong feeling on how scoring should be done. There are two ways of scoring a film: 1) Just score each scene and be textural, or 2) with a lot of melodic development and have the melody become a character in the film. As for *Dracula*, Castle Rock mailed it out as consideration for an Academy Award. They cooperated with the packaging and artwork and were very kind to distribute this to everyone."

Did either promo lead to more work for Hummie? "I don't think directly. You need to have some representative of things you do, but I see no direct correlation. It may have had an effect, but I have no other things out there that can get me work." As for making another promo, he says, "No, but I do have a soundtrack coming out for an HBO film called *Sticks and Stones* [starring Kirstie Alley and Gary Busey]. It's an amazing picture."

David and Eric Wurst Music for Film, Music for Film II

David and Eric Wurst are a brother team of composers with approximately 20 films to their credit, mostly cable productions for HBO, Showtime, Cinemax, USA Network, etc. How is composing responsibility shared in this team effort?

"Eric is always the conductor and we both write everything," says David. "After the spotting session, we spend as much time as possible with ideas for the film on the musical concept."

"We find more time on what concept the music is going to be and how it's going to function," adds Eric. "We spend more time on this and the writing becomes academic. This is because the hardest part [of the process] is the concept."

"What we're trying to capture is emotion in film," David summarizes, "and that goes to capture the heart of conceptualizing."

The Wurst brothers have two promos, *Music for Film* (25:45) and *Music for Film II* (27:07). There were 500 copies of the first disc made in January 1994, and 400 copies of the second made the following year in February or March. Included on the first promo are *The Fantastic Four* (suite from the unreleased film), a Roger Corman film called *Heist* (not released), *Human Target* (HBO), *Blackbelt* (HBO), *The Liars Club* (HBO), *Under Surveillance* (European film), and *Die Trying* (cable film). On

the second promo are *Dillinger and Cabone* (Corman film to cable), *Automatic* (HBO), *Crazy Sitter* (HBO), and *Flight of the Dove/Spy Within* (HBO). The scores on these promos are fusions of orchestra, guitar, percussion and electronics. If you turn on Roger Corman Presents, the opening music you hear is from *The Fantastic Four*, an action piece called "Clobberin' Time." I asked David and Eric what this particular suite was all about.

"It's a mini-suite of major points in the film," Eric explains.

"We really enjoyed doing music for that film," David goes on to say. "The fact that it had colorful characters, we could do colorful music."

"Often we do scores where one or two themes are developed," Eric adds. "But in this there was a multiple-theme approach because of the comic-book characters."

"It was enjoyable working with director Oley Sassone," reflects David. "He was a major video director growing up in the MTV phase."

"We did a great job with the money we had. Also, it was our first film opportunity to do a large orchestral score," Eric remarks with pride. So why use other scores on the promo? "We tried to do a variety to demonstrate our versatility."

"There were also pieces we liked," David goes on to say. "For instance, *Under Surveillance* has a rich sound to it. There are things we are proud of in a certain sense. When something captures the feeling of the film and helps it, many times these things end up on our CDs." What was most special to them on their second CD?

"It was a kick to do that '30s Benny Goodman type music [from *Dillinger and Capone* Main Title]," Eric recalls.

"Our version was to do something from that time period. We wanted to capture that two-mike room sound and the feeling of that time period. Not only the sound, but also the music," says David. "You get to go back in time or into the future... that's what's exciting about movies, just the exploration of it."

"It's a thrill to work in all these styles all the time," Eric co-signs his brother's sentiments.

The Wurst brothers' orchestras are as large as 60 and as few as 16 musicians. It can take as short a time as eight days to compose for a two-hour film like *Unabomber: The True Story* for USA Network, or if they use a large orchestra as with *Automatic* or *The Fantastic Four*, it can take up to four months to complete the score. These promo scores went from DAT or tape to DAT to Pro Tools (a digital editing system), then to the master CD. The brothers send their promos out to procure work. These promos, plus word of mouth then get the jobs. At the time of our interview, they were working on *Dusting Cliff Seven*, a desert kidnapping film with big orchestra and modern sound design in it.

Regarding plans for another CD, David replies, "We are currently working on a third promo. We've done three films this month, so we're busy. We did a suite from *The Bucket of Blood* [Roger Corman Presents on Showtime]. It has some off-

the-wall and weird things in it." This will probably show up on their next promo.

"We'll put *Crash Dive* in it," Eric adds, "*Unabomber: The True Story*, and *Where Truth Lies*. But the bottom line is that we haven't decided. We're still putting it together."

"We do not sell our CDs, they're for promotion only," David states emphatically.

"Absolutely," Eric adds in agreement.

Any advice from the brothers about making promos? Eric's point of view is, "I think you should think about who's going to get your promo and design it to achieve that end."

"Before you release it, step back from the music," David advises, "so you're more objective about the emotional character of the music you'll release."

Mason Daring **The Old Curiosity Shop**

Mason Daring's latest soundtrack offering is *Lone Star*, a John Sayles film. Daring lives in Massachusetts, where he has his own studio and record label. Daring has had seven soundtrack CDs released: *Eight Men Out*, *Brother from Another Planet*, *Matewan*, *Secret of Roan Inish*, *Passion Fish*, *Lone Star*, and his one and only promo CD, *The Old Curiosity Shop* (a Disney production). There were 300 copies of this promo made in January or February of 1993. Why only 300?

"I would have made fewer," Daring says, "but they wouldn't make less. This is the only promo I've done. It's my first and last. From now on, I'll do one-at-a-time custom promos whenever I need it. I'll go you one further. I have my own record label—Daring Records, distributed by Rounder."

It is obvious why Daring used this production for his promo. "I'm proud of what I did. When you do these things, you can't afford to do them for sale. Yes, low-budget Disney production sounds nice, don't you think? They are an exercise in pride," Daring remarks. "It's impressive to make your own CD promo and send it out."

Has this promo helped Daring obtain more work? "I don't know that it has. I do rock and roll, jazz, and this is just orchestra. I do a variety. You really get a job for all the things you've done."

The show lasted four hours and took Daring two-and-a-half months to compose for it. Recorded on DAT, it was then transferred to the master CD. But he felt the quality of this promo was not as good as some of his other work.

"I sold 50,000 copies of *Roan Inish* and only 300 copies exist of *The Old Curiosity Shop*," says Daring of this promo that lasts only 18:28. But he didn't want it longer. "I could make it any length I wanted to, but it was a promo, longer than most demo tapes."

At the time of our interview, Daring was working on *The Great War*, a BBC/PBS eight-hour miniseries on World War I, which aired last Veterans Day. [See CD review in "Score," p. 35. -LK] I don't think we'll be seeing a promo from Mason Daring ever again.

Christopher L. Stone **Tail Spin, Treasure Island**

Composer Christopher Stone had just finished working on his scores to *Special Effects: Anything Can Happen* (an IMAX film) and *The Stupids* (a John Landis film)—and Intrada had just released his scores to *Ticks* and *Fist of the North Star*—when I contacted him to discuss his promo, *Tail Spin*. Stone has produced two promos, *Treasure Island* (41:52) and *Tail Spin* (40:29). *Treasure Island* is a soundtrack to a live event in Las Vegas, Nevada. 600 copies were made in October 1992. These were done with Optical Media, the same company that produced *Tail Spin*. *Tail Spin* is the promo Stone uses most to sell himself. Not only does the music have a great reputation in the industry, it has orchestrations by Hummie Mann, Mark Waters, Jack Smalley, Lisa Bloom, Dennis Dreith, Phillip Griffin and Don Nemitz. It was key in getting Stone some of his scoring work.

"It got me *The Stupids*, and I know for a fact it got me the *Effects* job," Stone remarks. "Ben Burt [Academy Award-winning sound designer for *Star Wars*], director of *Effects*, heard the promo and called me because of *Tail Spin*. It also helps me in other ways. By giving producers, writers and directors a CD, it puts you in another league, promo or not. They take you a lot more seriously."

So what went into making *Tail Spin*? "I took a major portion of the budget and did three or four large sessions with a 70- to 90-piece orchestra. This is unusual for cartoon music. There is a good 45 one-hour key pieces here. The nature of this show was way up there. It had a lot of different moods and blended itself to being a good promo." Did he do this because the score wasn't going to be released and it was one of his best?

"Yes, at that point in time, Disney had no interest in releasing it. It would be too expensive because of the huge orchestra. It would have been about \$100,000 in re-use fees."

Stone felt that the quality of this promo is up there with all his other releases. He's very careful about the mastering process and is always involved in his releases. "50% of what you're listening to is due to the quality of your mastering," he says.

It took Stone about a year to write *Tail Spin*, completing 65 episodes for Fox; the series then went to Disney. Will Stone do more promo CDs in the future?

"Yes," he replies with certainty. "The *Special Effects: Anything Can Happen* soundtrack will be a promo. One question I'm asked is, 'This is great, but how does it sound with a full orchestra?' So, I'm going to do something different here. One half of the promo will be an orchestral score, and the other half will be the electronic version. After listening to this CD, there will be a total understanding of what they will be hearing with an orchestra. I'm booked up, so this will be in '97."

The *Tail Spin* score is fantastic and a legend, being one of the earliest composer promos made. And when it comes to making a promo, Christopher Stone knows exactly what he wants

and how to do it. He closed the conversation with two thoughts for those who might make their own promo: "The most expensive part of doing this is the artwork. The artwork is a nightmare, and then going out and creating your own is expensive. It's at least \$5,000 if you want to do it right! For composers starting any kind of promo CD, DAT or cassette, put your best foot forward. Define yourself with your best style and define moods within that



style. Find out who you are as a composer and don't try to play every style known to man. It only confuses people."

Peter Manning Robinson **Hit Me**

When I first heard Peter Manning Robinson's promo, *Hit Me* (46:51), I knew this was someone with a unique style. It's difficult to articulate his sound, but it is true film music. When I talked with Peter, I began to understand more what he and his music are about.

"What's important to me is that my whole life is music," Peter explains. "I will do anything and everything for music! The way I approach music is, anything and everything can be used, and how I get to that point doesn't matter. The line between acoustic and electronic becomes totally blurred when you hear it through a set of speakers. In this field you can't limit yourself. Everything depends on circumstance. I watch the film, discuss it with the people I'm working with, then empty my head of all thought and then... something will appear."

2,000 copies of *Hit Me* became available in February 1996. At this time, the film had not been released yet, so why make a *Hit Me* promo?

"The film itself was a different kind of project," Peter told me. "Everything about the film lent itself to a more interesting approach. Selling it was certainly a part of it. So many people saw the music as a strong part of the film. This would also allow more people to hear what I do. If the film is

released, the promo will be released on a commercial level. The idea is to release this with someone who will do more distribution than myself."

Robinson has scored approximately nine feature films, four TV mini-series, and at least 18 films for television. One movie, *The Beans of Egypt, Maine* (starring Rutger Hauer), was recently broadcast on cable. It took Robinson about three weeks to compose *Hit Me*. The existing material for the film was



Left: Peter Manning Robinson. Center: Richard Bellis. Right: Mark McKenzie

taken, edited in Pro Tools, then converted to Sonic Solutions for the mastering.

Did this promo produce more work for him? "I never know what gets me my jobs. I'm on my seventh project this year, but I do know the promo has been very well received. One of the things that happened with the promo is that after a person listens to it, I have to send them another tape to show them I do other things."

When comparing the quality of *Hit Me* with his other releases, Robinson says, "I won't say it's better or worse. By the time it gets to CD, I make sure anything I release sounds good. I'm always involved in the mastering process. My assistant, Dan Raziell, is instrumental in mastering, so what we get is true to form."

This is Robinson's only promo to date, so will there be another? "No, I don't seem to have a problem getting work at this time. I wouldn't hesitate to do another one, though." It will be a pleasure to hear Peter Manning Robinson's future film scores.

Richard Bellis Film Music Volume I

Music by Richard Bellis: *Film Music Volume I* was, like *Tail Spin*, one of the earliest promos. It has four suites: 1) "Suite of Themes" (11:06), 2) "Suite from Stephen King's *It*" (16:18), 3) "Suite from *To Grandmother's House We Go*" (11:20), 4) Suite from *Doublecrossed*" (9:53). The total time is 48:50.

In 1991, Bellis won an Emmy (Music for a Mini-Series or Special) for *Stephen King's It*. In 1992 he

was nominated for an Emmy for his score *Doublecrossed* (HBO Films/Dennis Hopper).

Richard made 1,000 copies of his promo in 1993. "The basic purpose of this promo is to facilitate transition from TV to motion pictures," he says. "That's why I used these particular productions." The scores were not released commercially due to union re-use fees. This is quite common when it comes to TV movies. "That's the problem,"



he relates. "You have to pay the orchestra again, because CD scale is different than TV scale. I'd love to do something in the CD market, but I'm hard-pressed to do a non-union project."

Did the CD get him work? "It's impossible to tell. Of the things that get you work, it's usually someone who knows you, how much weight your credits hold, and the music itself. The promo is reinforcement and helped, but, without the other three things, it's doubtful."

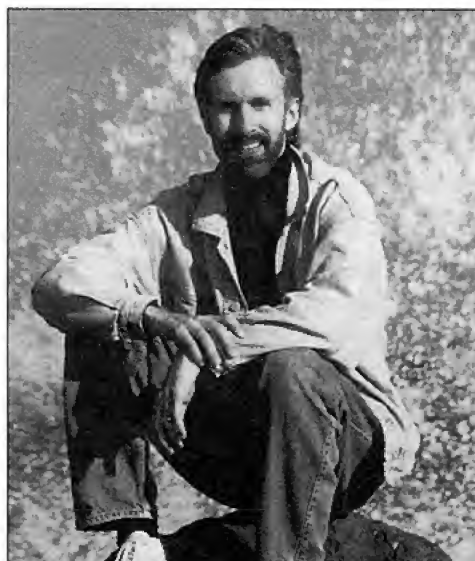
These scores were recorded on two-inch tape and then edited and mastered digitally. Of this writing, Richard is working on two made-for-TV movies, *Harvest of Lies* (ABC movie) and *The Greg Louganis Story*. And, another promo is on the way.

"Yes, I will do *Film Music Volume II*," Richard assures us. "I'm now working on it slowly. It will include *Double, Double, Toil and Trouble* and *Legend of the Ruby Silver*." I have been in touch with Richard since this interview and certainly hope his transition from TV to film is successful.

Mark McKenzie Orchestral Film Music Volume I

Mark McKenzie has not only scored *Son of Darkness: To Die For II*, *Warlock: The Armageddon*, *My Family*, *Frank and Jesse*, *Dr. Jekyll and Ms. Hyde* and *Down Periscope*, but he's orchestrated for Randy Edelman, Danny Elfman, John Barry, Cliff Eidelman, Marc Shaiman and many others. His new promo (1,000 copies) was released last July, called *Orchestral Film Music Volume I*. It is one of the longer promos, lasting 67:51. The variety and emotions communicated here make for a great promotional soundtrack. Five out of the six films

he scored are on this CD. Since some of these were already released commercially, I asked him to sort out the material; he explained that *Frank and Jesse*, *Dr. Jekyll and Ms. Hyde*, and *Warlock: The Armageddon* were all released by Intrada on CD. *My Family* was released on the East/West or Elektra label. However, the cuts "My Family/Mi Familia Suite," "Train Deportation," "Jimmy Remembers," "The River," "I Know You" and "Chuco's



Nightmare" are only available on the promo.

The soundtrack to *Down Periscope* (starring Kelsey Grammar) was primarily by Randy Edelman, but McKenzie did have some involvement. "Randy Edelman wrote a terrific score for *Down Periscope*. 20th Century Fox wanted some changes, so Randy recommended they call me. He had begun work on another project, so I did the remaining music for the film." There are three cuts from the film on the promo: "First Victory," "Crew of Misfits" and "Delusions of Mutiny."

The finest music on this promo was from *Frank and Jesse*. "*Frank and Jesse* was intended to be a feature film, but when Wyatt Earp flopped, it signed the death warrant for *Frank and Jesse*. So it was sold to HBO." If not for Intrada, this score would not have seen the light of day.

"Everything Doug Fake has done for me on Intrada is terrific," says McKenzie. "Doug even put his own money on the line to release *Frank and Jesse*. It was pretty risky though."

When asked if there were any politics involved in doing this promo, McKenzie replied, "It was easy, although to get the ad picture of the movie stills from 20th Century Fox was difficult. I wanted to use the one-sheet [poster] from *Down Periscope* and got a hard time from 20th Century, so I didn't use it. They had a whole department just to use still pictures from the movies. This was a real eye-opener for me. I'm planning to do a lot more [promos] in the future, but right now, I'm taking the summer off with my family and loving it."

Next Installment: Promos by Ernest Troost, Nicholas Pike, Peter Rodgers Melnick, Colin Towns and more!

The 5th International Film Music Congress in Valencia

Luis Bacalov, Michael Kamen and Patrick Doyle were but a few of the composers, producers, directors and fans gathered for the Mediterranean's annual film music festival.

Report by Sijbold Tonkens

1996's Congress took place from October 12 to 15, and featured concerts by Luis Enriquez Bacalov and Michael Kamen as well as a variety of panels and presentations. Sijbold Tonkens was on hand to document the goings-on, with the help of his trusty translator droid to bring this all back alive:

The Congress was opened by **Luis Enriquez Bacalov**, this year's honorary president and recent Oscar-winner for *Il Postino* (*The Postman*). Bacalov said about *Il Postino*, "It is a custom that expensive films have full orchestral scores. The bigger the better, they think. But for *Il Postino* I used a small orchestra and won the Oscar."

A Spanish composer, **Miguel Asins Arbo**, was the first to speak after Bacalov's opening words. Arbo was born in Barcelona in 1916, and is now a classic film composer in Spain. He told of a film, *Viva la banda*, with a plot that involved musicians playing in a band. However, they rehearsed the part with a record player. "The director heard the music and said how well they were playing, but they were not playing at all."

Mario de Benito (1958) was next to speak of his film scores. He wanted to talk about the technical aspects of film music.

"The film *Tell Laura I Love Her* was not a success, but it had a good score. I composed it at the piano. In these days we also use a lot of synthesized music to let the director know what the music will sound like with full orchestra. Some people think the music comes out of the synthesizer itself, but we have to put it in there first. Sometimes the director prefers to have the keyboard score for the film, even when it was replaced by orchestra. I have to write music the length of the scenes, choose the right instruments, and identify the instruments with the characters, which is a difficult job."

In the film festival was the film *Rigor Mortis*, a thriller with electronic suspense music. "No theme; I only wrote source music."

Next to the front table was **Patrick Doyle**, who needs no introduction. But for those of you... He was born in Uddingston, Scotland, 1953; studied piano and singing at the Royal Scottish Academy of Music and Drama; graduated in 1974. His first film score was for

Kenneth Branagh's first film *Henry V*; his song "Non Nobis" was highly acclaimed. Subsequently he scored *Shipwrecked* for Disney, *Dead Again*, *Much Ado About Nothing*, *Frankenstein* and *Hamlet* for Branagh, *Indochine* for Regis Wargnier, *Carlito's Way* for Brian De Palma, and many others. He has been the recipient of Oscar nominations for *Sense and Sensibility* and *Hamlet*.

"In my last year at the Academy in Scotland I got very interested in drama," said Doyle. "As a result, next to my musical studies I started to play drama as an actor. I got obsessed with the theatre—first they ask you to say two lines, then in the next play a speech... After Scotland I did plays in London; I played in bars, restaurants, commercials, voice overs, a little drama here and there, to make a living of course as a musician and a composer. During college I played in restaurants every night: Cole Porter, Irving Berlin, Jerome Kern. I always had my musical part playing and studying the structures of how to compose the melodies—'How did they do that?'"

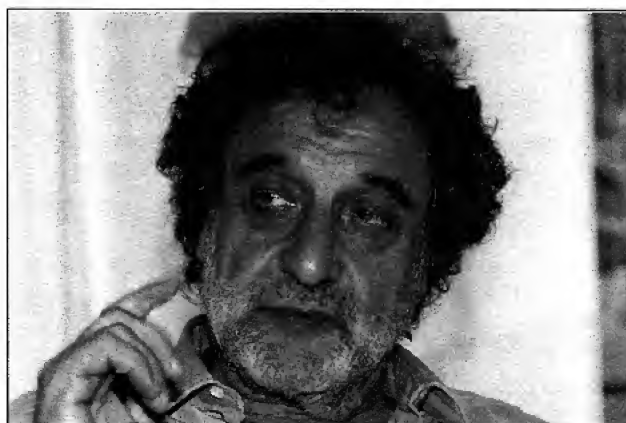
"Through a friend I got introduced to Kenneth Branagh, who played in the Renaissance Theatre Company. He asked me to meet him, and this is before Kenneth Branagh became the very well known film director. At this point he made a big splash playing *Henry V* at the Royal Shakespeare Company. I remember that I thought, 'This is a very unusual person.'"

"He hired me to write music for him and he never cared to listen to it. I asked him, 'Why don't you listen to it?' He replied, 'Well, I think you can do it, otherwise I would find out soon enough and fire you.' As a result of that we ended up welcome together. And because of him I ended my acting career and chose to compose music only."

"I was very nervous at the time: it was my first film, Branagh's first film, and I said I want to do

this. I have always been very interested in film as an observer. I experience film as what it would be up there as a performer. For example, I had to score an actor playing a part where he has in the script a very negative personality, someone you don't like too much, but there had to be an underneath sympathy to the audience from this character. That, however, did not come out because it is hard to play two faces. So I asked the director if there should be a sympathetic sound underneath in the music, and he replied, 'Please, please.'

"This is an example of film music, to provide something that is not on the screen. The composer has a free opportunity. It is different from the theatre; there the actors find themselves into the characters after a few weeks playing the scene. But in film it has to fit immediately. To compose as an actor you think different, you live the character as a second nature. An orchestrator that I worked with for a film once said



Above: Luis Enriquez Bacalov. Below: Patrick Doyle, who does bear an uncanny resemblance to Brent Spiner (*Data on Star Trek*).

to me, 'Why did you do that music there?' I said, 'Because of that feeling in the story,' and he said, 'I never thought of that.' I focus on the characters, the drive of the movie, and it depends on the film what kind of music I write."

"I have just finished doing *Hamlet*; it is a spectacular movie, extraordinary, the best Kenneth Branagh has ever done. The performances are out-

A Dutch Conference Too!

Nederlandse Filmdagen 1996 (Dutch Filmdays 1996) was held for the 16th year in Utrecht in the center of Holland, on September 26-27, 1996.

The morning started with an introduction by Julius Wolhuis,

Holland between composers, directors and Buma Stemra, the organization which takes care of all Dutch music rights. On the panel were Jurie Haanstra, a Dutch film composer, Nouchka van Brakel, a female Dutch film director, and Wiebe de Boer, a newcomer film composer.

In the afternoon Nicola Piovani was the main event of the day. This Italian composer studied under Manos

Hadjidakis, the Greek composer. His film career started with pictures for Marco Bellocchio and Silvano Agosti. He worked mostly for Italian directors like the Taviani brothers and Fellini. He worked also for Dutch directors like Ben Verbong, Jos Stelling and George Sluizer (director of *The Vanishing*). In addition to his 80 film scores, he has written concert and theatre music. In 1987, he was a member of the Cannes Film Festival jury.

Question: What is good about being a film composer?

Nicola Piovani: A musician likes to communicate in music. To try to communicate for film is a challenge in a television era.

Q: How does a dialogue start in combination with a film?

NP: It starts with reading the script, then having a dialogue with a director

who is capable of explaining what he wants for his film. It depends on the director and the film.

Q: (from the audience) How much money do you make on a film these days? [Kids, don't try that one. -LK]

NP: I have been at many seminars about film music around the world, and heard many questions, but this one is new. I will answer it: In Europe it is common to get 0.25% from the film budget; unfortunately this is not the case in the U.S.A. So if you are hired for a big, expensive film, you make a lot of money; if it is a low-budget film, you get less.

But a big production is made to make a lot of money, so it puts me in a position to work sometimes for up-and-coming directors who have no money for a good score. I do it for a friendly price just to help them and to give my name to the film.

Q: How did the music for the Taviani film *Kaos* exist? [*Kaos* (1984) was a big hit in Europe in the cinema, later as a series on TV. -ST]

NP: I don't know the exact answer. I do remember it was the first video production. Before that film rushes were in the studio on the projection table [moviola]; I had to travel a lot to see the film parts to score for. It was a great experience to get a videotape with me at home to see the rushes as many times as I wanted.

It was a difficult piece: the images tell no story at the introduction, and it is the prelude for a story, so the theme had to be introducing the mood for the rest of the film, in the rhythm of the bird that is flying on the screen with a little bell tied on the legs by farmers. These restrictions made my task easy. There is a string section playing the theme and a dissonant trumpet playing a different theme in counterpoint. The trumpet symbolized the cruel men who tied the bell on the bird's legs. The violence had to be in that music.

I bought the little bell in a church store in Rome near the Pantheon; they sell Jesus on crosses, candles, statues of every Saint you can think of—that kind of store, there are plenty of them in Rome. I brought the bell to the percussionist in the orchestra. He felt like a fool to tinkle the little bell.

Sometimes I have little time to write a score. It never became so short as Nino Rota who scored Fellini's *Otto e Mezzo* [8 1/2] in one week.

[Jos Stelling is a Dutch director who used Piovani for his film *The Flying Dutchman*. He was at the seminar and said that he wanted Piovani because he is Italian. "All the good things come from Italy: the Catholic Church, the Renaissance, art. And we imitate it."]

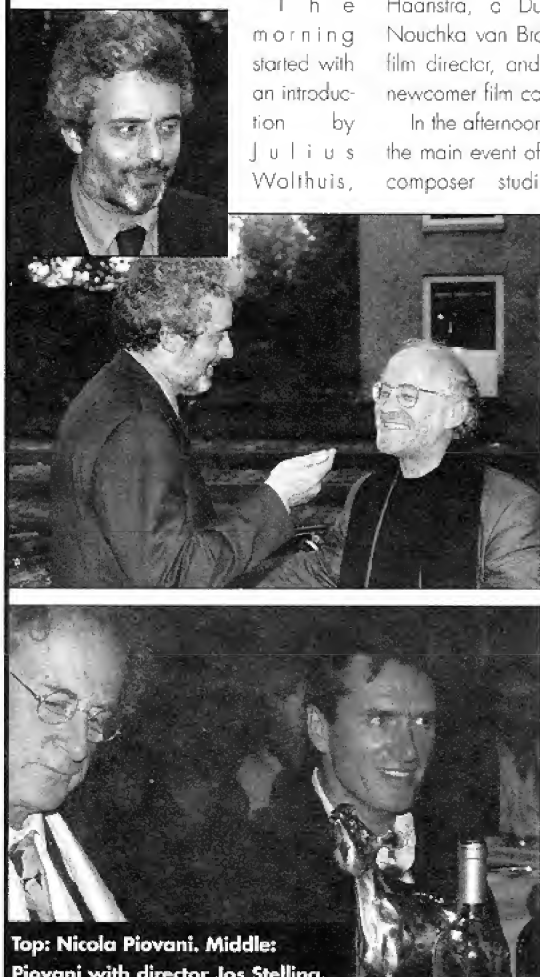
Q: How does the first note come on the paper?

NP: It is a universal question for all designers—in houses, music, paintings. In my case it starts usually with four notes on the piano, or in the car, or during a walk in Rome, or even once during a telephone call. It pops up, just like that.

The funny thing about film music: If a western was made with John Wayne in Monument Valley, they tried to make it as perfect as possible. If there was a microphone in the picture, or a car, or the director's chair—or if a car horn sounds—they shoot the scene again. But if a complete symphony orchestra starts playing in the middle of nowhere, out of sight as well, nobody is wondering where that comes from. It is accepted.

That evening the Golden Calf Award was presented for best Dutch film composer. The winner was Henny Vrienten, who has written the scores for 20 films. He received the award from Nicola Piovani. This prize goes to a Dutch film composer every six years. Six years ago it was Loek Dikker who won.

-Sijbold Tonkens



Top: Nicola Piovani. Middle: Piovani with director Jos Stelling. Below: Loek Dikker (L) and Golden Calf winner Henny Vrienten.

chairman of Cinemusica in Holland, publishers of the first film music magazine in the world, the Dutch-language *Score*. Wolhuis discussed famous director/composer relationships, such as Fellini/Rota, Hitchcock/Herrmann and Taviani/Piovani.

standing. I found it the most terrifying experience in my life writing for this film because of the quality of the design, the costumes—everything was so amazing. And Shakespeare of course being the greatest dramatist of modern history. Why have they asked me? What could I add to this?

"Kenneth said to me, 'All I want from you is simplicity. Make it accessible to the audience.'"

"Until Branagh's films came along, I did not like Shakespeare. I now totally understand why he is the great genius he is, and why he is remembered.

"Also for *Hamlet*, I made a crucial decision. The budget is very restricted as it is—the movie is four hours long, which is at least twice the size of a normal picture. I had to make sure that the orchestral grouping was small because the music simply cannot be big all over the film. The story does not need it, either. However I did not want it to sound like television music. Sometimes you watch TV and hear music that is nice, but too low-budget, so poor as a sound. But in the film it worked out as I hoped it would. There are only three or four huge

orchestral moments in the film, and the rest of the time they are very intimate. I was also worried that it would sound old-fashioned, like the old Hollywood. That would be embarrassing. But my music worked very effectively; it gave you the right *Hamlet* feeling. This music is different from what I have written for film so far.

"Kenneth asked me to have a song at the end of the movie, and I said it would not be right. So we dropped the idea. But we were approached by Sony to do a song for the commercial aspect. So

Kurt Russell came up with something, a song by Shakespeare that would fit the end of the film. But who had to sing it? They came up with Pavarotti—I said no, the voice is wrong, too high. I want a baritone. But where do you find a baritone name as famous as Pavarotti or Domingo or Carreras. There are good baritones around, but not that commercial. So I went for the darkest tenor, Plácido Domingo."

Doyle used a microphone for the recording that cost \$18,000 and which he said looked like something from *Star Trek*. There are only eight in the world of this type.

Speaking the next day was **Pierre Jansen**, about his collaboration with the French director Claude Chabrol. He was introduced by Alain Garel, who said about Jansen:

"He is one of the greatest musicians for the French cinema. He belongs to the Nouvelle vague. He went directly into full-length films. He is one of the few composers who gave classes in the conservatory in Paris. He taught orchestration."

Pierre Jansen:

"I am here for my film scores. It includes my work for symphony and chamber music. I am not a very original composer. Some of my colleagues say the same. You have to be big if you can make a living in the field. What we understand as the higher music, not commercial music, is the kind of music that does not make you a living. Film music is often the case. In film music you have to write a very good orchestration to serve the image."

"My theory is like a thunderstorm: first comes the lightning, then the thunder. It is a natural way. So for film music it has to be, first the image, then the sound. But I see other composers use other methods."

"What is the significance to have the music separated from the film? How can you be a film music lover if you take the reason for the music away? I know there are soundtrack collectors here. It is like looking at postcards from a vacation or seeing photos from a film. It is without the essential item."

"I am convinced that the marriages between film and music are not always happy marriages. But the composer is hired to make the best of it."

"I am a contemporary composer. My music does not stand separated from the film. It is essential for film music to serve the image."

Next in the congress was **Manuel de Sica**, the Italian composer, born in Rome in 1949, and son of the great director Vittorio de Sica. He received an Oscar nomination for *The Garden of the Finzi-Continis*. He was introduced by Sergio Bassetti of the Intermezzo/Legend record labels in Italy.

Bassetti about Manuel de Sica:

"Manuel de Sica won the David di Donatello award recently for his score *Celluloid*. We shall mainly talk about this film. *The Garden of the Finzi-Continis* was based on Hebrew themes and was a success all over the world in 1971. De Sica is also

able to work in rock, pop and jazz, so directors find him a versatile composer."

(The nominees for the David di Donatello award were: *Star Maker* by Ennio Morricone, Armando Trovajoli for the latest Ettore Scola film, and *Celluloid* by de Sica.)

Manuel de Sica:

"My father did not want me to write scores for films. Carlo Ponti said that if Ella Fitzgerald would sing the song for the film that I wrote, I would get the assignment. It worked."

"For *Celluloid* I wrote a waltz theme that gave great height to the dialogue. It is very difficult to find the right mix between dialogue and music."

"In Italian films, not to compare with rich American productions, there are less sound effects but more musical effects."

A question from the audience: "What is it about Italy that brings so many emotional composers?"

De Sica replied, "A composer is a fragile soul; in the time of Cicognini there was a lot of symphony orchestras. I don't know what separates us from other countries. Bacalov gave us warm South American, Nino Rota gave his style to Fellini, Pasolini had Morricone. We live by emotions."

After De Sica was a young Spanish composer, **Carles Cases**, born in Barcelona in 1958. He studied piano and cello at the Barcelona conservatory, harmony and piano jazz at the music academy in Harstad (Norway), and after that orchestration and composition in La Habana. He is an up-and-coming composer in Spain who did several films. His style is a bit like Michael Nyman.

Carles Cases:

"The composer should be in charge of orchestration. It gives the style to the music. I am still young and trying to find my own style."

"I wrote for a film a samba-like score, very exotic. The orchestration is essential to the score. My next film was a comedy; the score was made in Madrid. Some have said, my style is like Michael Nyman. But it was my first film, *El perque de tot plegat*. It was that type of film and the Nyman sound was the wish of the director. When I finished it, I thought it was the worst thing I had ever written. But people like it."

"*Mi nombre es Sombra* [My Name Is Shadow] is the last score I wrote. It was shot in Cuba. The story is Doctor Jekyll and Mister Hyde. The director wanted a jazzy theme for the ripper and a neo-

classical waltz for the doctor. I had only four days to do the score. I was in Madrid cutting the score to the film. I went after to a club where a jam-player worked, who also worked on the score. I thought, why not? So I proposed to write there a theme for saxophone. 'Tomorrow at three we shall play it,' he replied. I heard the session the next day with the jam-session playing, and it turned out to be the soundtrack to a film."



Above: Pierre Jansen (R) with Spanish fan Jorge Juan Leiva. Middle: Manuel de Sica. Bottom: Orchestrator Nick Ingman.

Michael Kamen was next that day and the theatre was filled with fans from Spain. He told some of the stories previously heard in FSM interviews (#58, 61, 64): how he wanted to do *Robin Hood* with period instruments but the studio insisted upon a symphonic score; that he likes to use songs in films but it all depends on the project; how he

used Spanish guitar on *Don Juan de Marco*; and how he'll happily be passing on *Die Hard 4*, should it get off the ground. "For the first *Die Hard* I had six weeks," he said, "for the second, four weeks, and the third they let me sweat it in ten days." Kamen was not available for interviews during the conference, but did grant one to FSM, and in fact sought one out—this will run next issue.

Goran Bregovich is a composer from Sarajevo. His mother is Serb, his father Croatian. After a few years at a Conservatory, reluctantly learning violin, Bregovich started several bands at age 16. He was in his area known as a rock and roll player.

His first film score was *Les temps des Gitans*. Then trouble broke out in Yugoslavia, and Goran had to leave everything behind to settle in Paris with his old friend, Emir Kusturica, director of *Arizona Dream*. Of course Goran had to score the film. The soundtrack had Iggy Pop on it, and went "gold" in three months of release. His next collaboration was *Underground*. Now his name is associated with Kusturica.

Bregovich on his career:

"I did films in Sarajevo, but I was not making enough money. [*Father on Business Trip* was his first film.] Only bad movies needed music, as orthopedic help. In communist countries money is always a big problem. *Gitans* was my first film in Western Europe. I sent a demo and was hired. I paid the studio, I worked for free, the budget was low. It was a friendship deal. *Arizona Dream* was the next film. Sarajevo was at war, I was in Paris. I was in a panic—I had no food because of lack of work and money.

"99% of European directors have no talent. 1% has. You have to be lucky if you're in a good movie.

"Good music in a bad movie means nothing. You have to be lucky to get a good film."

Nick Ingman is not primarily a composer, but an orchestrator. Born in London in 1949, he worked with great names in the pop industry like Whitney Houston, Sinéad O'Connor, Sade, Pet Shop Boys and Paul McCartney. He is the principal orchestrator for Trevor Jones and Michael Kamen. He also scored

several BBC TV series like *The Strauss Dynasty* and *Prime Suspects*.

Ingman about himself:

"You read my name in films usually in the end credits when the theater is practically empty. For the die-hards who sit the whole film out, they can find my name sometimes between 'Animals trained by...' and 'Catering by...'

"We are there to help the composers. If they have six weeks to score a film, we come in. They are mainly keyboard-raised and we do the orchestral work. The composer comes usually from the pop field and we help them out.

"To get an idea how it works, first there's the phone call. If we're lucky, it's months before the recording sessions. If we're unlucky, a few days. In that case, sleep is out of the question. [Sometimes up to 19 orchestrators are involved in these mad-rush projects.]

"Second, there's the meeting with the composer, who is in an advanced stage of nervous breakdown. Some are precise in what they want, others give little. Basil Poledouris in *Jungle Book* gave me in a precise way what he wanted. It was pure orchestration. I had nothing to add.

"I worked with Trevor Jones on *Rosanna's Dreams*. He works on keyboard. He uses the modern computer systems. He can change tempo, do anything. Trevor encourages me to have fresh ideas. He comes in with a video, I hook it up to my computer and I can orchestrate easily.

"Other composers we call the hummers. They hum tunes. I have to tape it. And I am not in charge to change the tune. It is a guessing game and a torture. These composers cannot write or read music.

"Poledouris and Jones are precise in the studio. Kamen likes to work as in a rock band, he improvises.

"I also conduct. Mainly for hummers, they can't. The director goes often with the hummers instead of with the orchestra. It is a dangerous thing if I am the only one to hear.

"John Barry hates click tracks. You have to be a time watcher.

"Recently I did *Jude*. Seven, eight minutes of music an hour orchestrating, which is fast working. The director came in and talked to the orchestra for 15 minutes about a scene they had to play. At the end of the speech a member from the orchestra asked, 'Does that mean we have to play it loud or soft?'"

Next Time: *Sijbold's personal interviews conducted at the Valencia Congress with Patrick Doyle, Manuel de Sica, Luis Enriquez Bacalov, and Michael Kamen. Be there!*

Film Music Around the World: Concert in Brazil

by Daniel Lima Azevedo

November 31, 1996: I had spent a most pleasant afternoon with my girlfriend, Cecilia, the weather had decided to cooperate, so I took her to John Mauceri and the Hollywood Bowl Orchestra's concert at the Copacabana beach. I am not a fan of open-air concerts (it always seems so difficult to get the damn program...), but the stage, a smaller version of the famous acoustic shell, had a charm of its own, and the small crowd that had gathered anxiously awaited the arrival of the orchestra. Here in Brazil, we don't have the tradition of making blockbuster movies, let alone those with orchestral scores, so the pleasures of film music remain mysterious to the general public.

When the time came, 7PM, an announcer got on stage to tell the public a bit about the orchestra. The audience was so hungry for the music that it booed her off-stage. The concert began shortly thereafter, with maestro Mauceri leading the HBO (the orchestra, not the cable channel) in an accurate performance of some of the silver screen's most cherished themes. The *hors d'oeuvres* was "Tara's Theme," including the noble David Selznick fanfare heard at the beginning of *Gone with the Wind*. At the end of

the piece, maestro Mauceri addressed the ever-expanding crowd in clear Portuguese to greet us and explain that the first part of the concert comprised themes from epic films. He also said that this was the orchestra's first Latin American performance. "Parade of the Charioteers" from *Ben-Hur* followed, with Rózsa's powerful brass echoing so loudly that for a second I thought I could smell the film's horses. We were then presented with a suite of themes from *The Godfather*, after which the first evening stars were greeted by the thunderous "Throne Room and Finale" from *Star Wars*.

The crowd broke into cheers. Mr. Mauceri was visibly flattered and announced a piece arranged specially for the HBO, celebrating the greatest MGM musicals, including *Singin' in the Rain* and *The Wizard of Oz*. This infectious suite was followed by the restrained "Dancing in the Dark" (from *The Bandwagon*) and the magical "Transformation" (from *Beauty and the Beast*), a well-known Menken tune. The subtle yet eye-catching lighting should also be noted.

Next came the contemporary scores: *Mission: Impossible* was a brief and welcome addition, with a bass player spinning his instrument and doing all sorts of weird things. He got a loud cheer from the audience,

while the orchestra delved into *Star Trek V's*

"End Title." The crowd went nuts during the performance of the main theme from Barry's *Somewhere in Time*, a famous song in our country, as well as "Flying" from *E.T.* Finally the HBO played the "End Titles" from *Evita*, arranged by the maestro himself. This was, we learned, the premiere public performance of the tune, with the kind permission of Andrew Lloyd Webber.

To end the concert with some dance music, the orchestra gave us, in rapid succession, "In the Mood," "Sing, Sing, Sing" and "Tico-Tico no Fubá." Mr. Mauceri exited the stage to boisterous cheering and came back waving our banner, offering his support to the campaign that wants to bring the Olympic Games to Rio in 2004. He was cheered even louder then, and, in a glorious encore, he conducted "Aquarela da Brasil" (of which Michael Kamen did a lot of nice arrangements in Brazil) and "Stars and Stripes Forever," accompanied by fireworks.

You might expect me to complain about the overfamiliarity of the program, but I can't. The HBO sounded terrific, and we were all very pleased. I only hope that other orchestras follow Mr. Mauceri's path by coming to play here in Brazil. They are bound to find an eager audience. •

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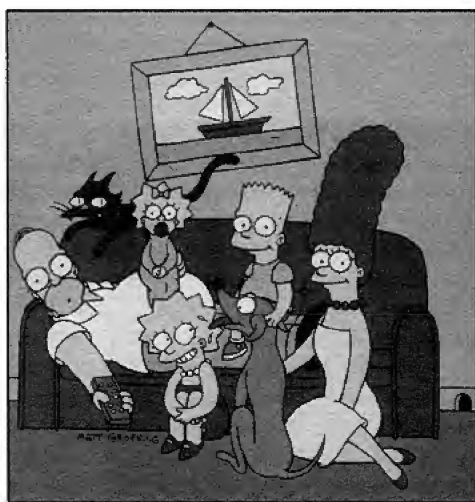
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for more in-depth studies. He taught at Berklee for a year after his graduation, then moved to Los Angeles where he found work as a bassist, copyist, teacher, arranger, and a ghost composer (for Las Vegas night-club acts, commercial jingles, and the likes). An emergency call from a friend landed Alf his first work for *Donny and Marie*, and from there the doors started slowly opening up. Today, of course, Alf is the series composer for *The Simpsons*. "Simpsons" creator Matt Groening refers to him as "our secret weapon" and, unquestionably, his contributions to the show are too numerous to mention. The show provides him the opportunity to score realistic drama, overblown comedy, gritty urban jazz, Broadway-worthy show tunes, and some of the most clever and loving parodies of cheap-o television news themes, '70s action music,

for new timings, maybe a new twist of something. Once in a while we'll use it exactly as is, and I always joke with the producers whenever I suggest using a cue that we've used before (or they suggest using a cue that we've used before): I say we can pull one from the first season and use it in the seventh season and all of a sudden they appear on back-to-back nights in syndication. [laughs] So, we try not to do that too much.

DA: You usually are using a 35-piece orchestra, is that right?

AC: That's correct.

DA: What's usually the make-up of the orchestra?

AC: The make-up of the orchestra is four woodwinds and usually the four woodwinds are based on so-called legit instrumentation. Woodwind I is the flute chair, woodwind II is the double-reed

The Simpsons' Secret Weapon:

Alf composed music for Alf. He was the Musical Director of *The Donny and Marie Show* and *The Mary Tyler Moore Variety Show*. He composed scores to *Wizards and Warriors*, *Lime Street* and *Fame*. Then of course there was his renowned work on *Moonlighting* and now *The Simpsons*.

So, why don't we hear more about Alf Clausen? His score-a-week television requirements certainly give him more exposure than many film composers. His style and versatility prove him much more adroit a musician than many in his profession. But, as Alf himself will readily admit, the stigma of "television music" is still with us. Yet, as many are busy heaping their ebullient praise on the latest pretender to the throne of "the greatest film score ever," Alf is busy providing intelligent television scores that both invite and challenge the audience while uprooting our preconceived notions about what television music really is.

Alf Clausen grew up in Jamestown, North Dakota. Despite his musical inclinations (he played piano, was a French hornist in his school band, and sang in his school choir) he enrolled at North Dakota State University majoring in mechanical engineering. One fortuitous summer, he traveled to New York City to visit his cousin—a professional pianist in Manhattan. It was there that Alf decided he was destined for the musical life. Upon his return to North Dakota, he switched his major to music theory and would eventually head off to the Berklee College of Music in Boston

and feature film scores ever done. Alf delivers in spades, always bringing his trademark stylistic verve and technical precision. He has proved beyond a doubt that television scoring is not the vast wasteland it is often purported to be and that an intelligent composer can take even the most demanding shows and elevate them to new heights. It's time to pay attention.

Doug Adams: What would a normal Simpsons work schedule be like for you?

Alf Clausen: When we're on a week-to-week schedule, what I will normally do is spot an episode on Friday afternoon. The music editor will prepare my timing notes on Saturday and Sunday and then I'll start writing, usually Monday morning if it's a "normal" episode of "30 cues or less." If it's more than that, I'll sometimes start on Sunday to get a jump on things and then I'll put in probably four long days—Monday, Tuesday, Wednesday, Thursday—of maybe nine in the morning until 11:30 or midnight every day. And then we spot the next week's episode Friday afternoon again and I'll record the cues that I've composed during the past week on Friday night starting at seven. We usually have anywhere from a three to a three-and-a-half hour recording session to do those 30 cues. Every week is different on *The Simpsons* as you know. It really is dependent on whether it's straight underscore type of recording that I have to do or if I have to record vocals—if I have to do orchestral sweeteners of songs that I've written in the past. So, it's never a dull moment.

DA: I know very occasionally you'll repeat some of the transitional material and stuff like that; do you do any of that as library cues or is everything started from scratch for every episode?

AC: Pretty much everything is started from scratch. We're real serious in trying to keep things as fresh as possible. Once in a while there'll be a transition cue that seems like it's repeated. Most of the time it's not repeated verbatim. It's restructured

chair (oboe and English horn), woodwind III is clarinet/bass clarinet, and woodwind IV is bassoon and contrabassoon. Then, depending upon what kind of music I have to do for the week, they will either be non-doubling musicians or doubling musicians—meaning they'll play also saxophones, depending on whether there are any saxophone-style cues that have to be done. I have two trumpets, two French horns, two trombones, harp, two percussion, two keyboards—both of which play synth racks in addition to one guy playing piano—and then a string section usually of ten violins, three violas, three celli, and one bass doubling on electric and acoustic. And sometimes one guitar, sometimes two guitars depending on the style of music for the week. Then, also depending upon the kind of style of cues that I have to do, I'll call in specialty players in addition to this orchestra, whether it be harmonica or accordion or tuba or whatever the style of the music calls for.

DA: I notice that you use a lot of flute solos in some of the more genteel cues. For example, some of the stuff that has that "Peer Gynt" flavor to it occasionally in the morning scenes. Is that an instrument that's pretty close to your heart?

AC: Oh, I don't know if it's closer than any other, but I have some really close friends who are marvelous flute players and I just love the sound of the flute for those kind of cues. You know, we're blessed to have the absolute best musicians in the world out in Los Angeles and it's just something that I've latched onto.

DA: Also as far as a compositional style, I always have really enjoyed the way you use the strings because it's not—a lot of composers use the strings for something that's triadic and feel-good. But you use a very aggressive attack to them sometimes that seems—I don't want to say uncommon because it makes it sound like it's a strange attack, but it's a very fresh sounding approach to them. It kind of nods, I feel, to Herrmann or even Bartók. [See score page from "There, There" for

an example of this string writing, p. 26.]

AC: Well, it's funny you should say that because Bartók is one of my favorite composers.

DA: Oh, really?

AC: Oh, yeah. For years and years Bartók has been one of my favorite composers and I was always fascinated by the little bit of quirkiness that Bartók would have in his dark side. Some people would say his entire side is dark. [laughs] I was always kind of fascinated by that, plus the fact that both those guys [Bartók and Herrmann] were not afraid to really challenge a string section and make them play way outside of the triadic realm, so to speak, and welcome them into the 20th century.

DA: Do you think that your fondness for those kinds of composers flavored your own string writing?

AC: Oh, absolutely! Absolutely, no question about it. You know, we don't have to state again Bernard Herrmann's influence on everybody, but I think it goes even deeper than that for me because I've always loved Bartók and I've always loved Stravinsky, and there's just a real guts to that music that I try to bring to my own.

DA: I'm treading on thin ice, aren't I?

AC: No, it's a good question! The cue is not necessarily written by a lesser composer. Once again, I think that if a piece of music is crafted to the picture and can come up with the right ambiance for what the picture requires, a good composer is capable of doing that, regardless of whether it ends up being a "bad" piece of music or not. And by "bad" I'm not necessarily referring to it's [being] composed poorly, but it may be performed poorly. But, it serves the picture. There are times when we do source types of music for *The Simpsons* where it needs to be a technically deficient marching band. (How's that for a subtle PC phrase?) And the piece of music itself, as it stands alone, makes me shudder, but it serves the purpose.

DA: Okay. I only ask because we see all the arguments here and there about—well, this piece is ripped-off from this and that, but oh, it works in the film. And it's just a strange equation. Does good music equal good scoring? It's interesting to get some input on that.

AC: It is an interesting question and I... plead the fifth! [laughs]

DA: That's probably the best answer to that one.

AC: Right.

You Can't "Vaudeville" Vaudeville

DA: How do you think that your approach to *The Simpsons* differs from something like your approach to *The Critic* or even *Moonlighting*? What is it about *The Simpsons* that is unique?

AC: It's funny, I've been asked that before, and I relate back to my very first meeting with the producers on *The Simpsons*, including Matt Groening, the creator. He, from our very first meeting, said to me, "We don't look upon our show as a cartoon, we look upon it as a drama where the characters are drawn," and that always stuck with me. He said, "As long as you treat your musical approach in that manner I don't think you'll go wrong with us," and it's really served me well because, as you know, most animated shows come from a history of Looney Tunes and Bugs Bunny and Elmer Fudd where there's a lot of catching of various action scenes. They really don't like me to do that with *The Simpsons*. They like me to score the emotion of

Alf Clausen

by Doug Adams

DA: Do you think that that which can be said to be "good" music makes for more effective scoring, or is "good" music simply the by-product of effective scoring? Like, if something plays really well on a CD and you can sit down and listen and say, "this is a great tune," does that necessarily equate that it's a better cue or is this just a coincidental thing?

AC: Oh, I think it's a coincidental thing in ways. A good piece of music does not necessarily make a good cue because, once again, it's so closely tied to the visual. They really need to work hand-in-glove to be effective as a package. Obviously, however, it doesn't necessarily follow that if a piece of music is a good cue, it's not a good piece of music. Hopefully, all of us as composers are trying to craft something meaningful musically that not only works with the picture, but that can breathe some life into the listener as a stand-alone piece, too. It's not always successful, just by the nature of the beast. It really needs to serve the picture first.

DA: Do you think there can be cues that are terribly effective and not terribly good music? Or, even "bad" music?

AC: [pause] Yes, absolutely. Absolutely, if that's what the scene calls for. If the scene calls for bad music to make the dramatic point, that's what it calls for. Absolutely.

DA: Are you speaking in terms of, this cue is purposely written to sound bad, or this is the work of a lesser composer?

AC: [laughs]



Alf Clausen photograph (and cover inset) by Jim Hogopian.

it and it has really turned out to be an interesting way to approach an animated show. It's very different than, I think, just about every other animated show that's around. Once in a while I'll look at a scene and try to figure out what I'm going to do with a cue, and when in doubt it's always, score the emotion and never Mickey Mouse anything. Go for the emotion first and the action second. It's been interesting.

tried to set up something leading up to the fact that there was going to be a gag.

DA: You've said several times how important it is for you to score the emotion of a scene. I would like to get into exactly what that means for you because emotion can be so many things for so many people; then, to put that into musical terms you get a whole other set of criterion. So, what does that mean to you—what emotions in a drama require a musical backing for you?

Page two of an underscore cue featuring Clausen's more aggressive, dissonant style of string writing, in the tradition of Bartók or Herrmann. Winds and brass do not play during this passage; the music is bitonal, with B minor against C minor. "There, There" ©1991 T C F Music Publishing, Inc. (ASCAP) All rights reserved. Used by permission.

DA: It's also been said that music in itself is rarely funny. Does this coincide with your ideas about *The Simpsons*?

AC: I've said this a couple of times in interviews, but it's something that has also served me very well in this position. I have an old handleader friend that I used to work with a long time ago and he came up with the phrase, "You can't vaudeville Vaudeville." The producers and I have talked about it a lot and they keep saying, "We don't want the music to comment on the scene. We don't want the music to be funny of itself." I'm always in agreement with that because we kind of joke in some of the spotting sessions about the more serious I can play the music according to the way the emotion is laid out, the more we pull the audience in and make them think that the situation is real and then boom, all of a sudden the gag comes and it becomes twice as funny than if I would have

AC: Well, obviously emotion is extremely subjective. I think one of the reasons that the producers of *The Simpsons* and I have such a nice relationship is that I have kind of figured out a way of translating their directions to me into a musical style that reflects the emotions that they want to appear on the screen. We have a really good relationship that way and there's a lot of shorthand and unstated stuff that goes on where they can tell me what they want.

Obviously, I have to make a very quick, subjective judgment as to—do they really want that?, number one. Or, if they're telling me one thing about emotion, do they really mean exactly what they're saying, or is there something else that's being unstated? I kind of balance all of the things that go on with us from what they tell me to what I see on the screen. We have discussions sometimes, if they ask me to score a scene with a certain

kind of emotion. I'll look at it and I'll say, "But, you know, that emotion doesn't show on the screen. Homer's not wincing in pain, he's relatively emotionless there. Why should this cue reflect the pain that Homer's going through?" Sometimes they'll say, "You're right. We'll think twice about that," and we come to some kind of middle ground. Or, other times there is the subtext-approach, where sometimes the music will reflect the pain that Homer's going through in his head even though he doesn't express it. It's all a very subjective viewpoint.

As I say, one of the nice things about our relationship is that we have this kind of shorthand where they can tell me something and I understand what that means in a human-emotion perspective. Now, transferring that to a musical emotion is another story. That's why film composers are so lucky in many ways, because if they're real serious students of the craft they've really thought a lot about what kind of melodic, what kind of rhythmic, what kind of harmonic, and what kind of orchestrational hooks will create certain kinds of emotions for the masses, so to speak. Obviously, on *The Simpsons* we run the gamut of everything. When you brought up this question I almost immediately flashed on this poster that you've probably seen that has about 150 different faces on it—happy faces, sad faces—and it says "How are you feeling today?" And I'm thinking to myself, well that's almost the way I have to approach the music on this particular series. I think most film composers probably do as well. They have to have a library of what kind of musical turns will create, "How are you feeling today?"

DA: That's very interesting.

AC: Yes, it is.

DA: Well, why don't I pose that question to you then?

Let's take an example of an emotion, say Homer wincing in pain—we'll use that example you brought up. How do you go about putting this emotion into musical terms? I think a lot of times, people in Western culture are trained to hear dissonance as meaning some sort of discord in the drama, and if it's a soft woodwind palette it's going to mean a gentle scene or something. I think it's interesting to break that down because the precedent for this has been set, but I think it can be recreated from time to time. I'd be really interested to know how you personally would attack a scene that's trying to make an emotional statement with music.

AC: Well, that's an interesting question too. That's a study all in itself. As I'm structuring these cues, I can play two and three chords over and over and over again until I find just the right combination of stuff that creates that small, momentary piece of pain for Homer. Sometimes it literally can take two or three hours of working voices within a harmonic structure to come up with the exact right level that I think applies to the pain that Homer is going through. Sometimes it's too intense, sometimes it's too shallow, sometimes it's too shrill, sometimes it's too dark. Obviously, pain has all sorts of different levels and means a lot of things to a lot of people.

Sometimes the approach on *The Simpsons* is

extremely real from the standpoint of maybe cutting to the core of the normal level of emotion—pain, shall we say. Sometimes, as you've noticed, it gets to be rather overblown because Homer's palette is extremely wide. He overreacts to everything. It creates a lot of laughs in and of itself, and then when the music is added to it, which sometimes also gets overblown, it just helps make that moment larger than life. So, I have to make all of those evaluations about what kind of pain he's really relating to and is it a real, sincere pain of a guy that's got a lot of heart? Or is it a pain that's somebody who's got a little piece of psychosis in him is reacting to? It's a very deep discussion and we could go on for a long time about it.

DA: Do you have a hierarchy of musical devices that you equate to emotions?

AC: I probably do. I probably make some, shall I say, arbitrary choices based on the fact that I only have four days to do this episode. One of the things about trying to become a better composer on a daily basis is to try to stretch yourself and use things that you've never used before and study scores you've never seen before and listen to CDs that you've never heard before, to try to assimilate and grow personally as a composer. Yet, only having four days to do an episode, that's kind of limiting. I have made some arbitrary choices to say, "Okay, stylistically this works for me in this particular case. I'm not going to use it all the time, but nevertheless, it's going to go in my library of stock stuff that has become my stylistic trademark on the show." There are things that I have probably used in other places, whether it be movies-of-the-week, longform drama, hour-long drama shows, whatever, that I probably wouldn't use in this series, that have taken a back-burner for the moment because I just don't feel that they're appropriate. It is, in many ways, a very conscious effort of accumulating a certain number of, if you want to refer to them as such, devices that will work for this particular series to give it the sound that it has.

Even though *The Simpsons* draws from an immense musical palette, there are still places that I haven't gone with it. Not to say that I won't eventually, but there are places that just haven't seemed

about the music.

AC: That is interesting. You know, with me being on it as long as I have, I really don't have a perspective about that, I guess. Probably what has happened, among other things, is that we've gone through basically four sets of executive producers. And I'm working with four different groups of people whose thrusts are all a little bit different and I think maybe that's why it's happened.

The Springfield Grind

DA: Do you ever have a hard time keeping things interesting or inspiring for yourself? I mean, there's basically more *Simpsons* music than in a handful of feature films or TV movies.

AC: Yes, it's a constant struggle for me because of the sheer volume of music. With an average of about 30 cues per episode and all the way up to, I think our record is 52 cues for one of the Halloween episodes—and that's in a 23-minute show—I keep thinking that we've covered just about every musical style there is on the face of the earth. And then I spot the next episode and I go, "Oops, forgot about that one!" [laughs]

So, sometimes I end up composing the cues the way producers have slanted the individual scene, sometimes they have actual music in mind before they even write the scene. But, many times, it is totally up to me and it absolutely is a challenge to keep it fresh just because of the sheer volume of stuff. And also the schedule is so tough week after week after week, that not only does one's body start getting tired, but the mind starts getting tired too. So, it's a real challenge to keep it fresh.

DA: You mentioned all the different styles that you're using on the show: which style do you think is closest to your own musical personality?

AC: Oh, that's interesting. [laughs] I've almost become a chameleon with this because there are a lot of different things that I'm required to do, and my musical palette has become pretty broad. That's a very, very difficult question because I have a lot of loves. As I say, Bartók is one of my favorite composers and I love contemporary symphonic music, I love jazz, I love big band music, and I just have a lot of interests. That's a tough one.

AC: Most of the time it comes from the producers. We have a very, very astute set of producers and writers on this show and many of these things are born along with the script. There are actually sometimes indications in the script about, "Music starts at this particular point, a la Bernard Herrmann from such and such a picture." And you probably know that many of the scenes in the parodies are virtual computer renderings of the filmic scenes and it really makes it fun.

DA: Do you have any favorite quotes that you've been able to work in?

AC: The *Great Escape* one was a lot of fun when Maggie was trying to escape from the day-care center—the Elmer Bernstein cue. Also, I think we did a John Williams *Raiders of the Lost Ark* cue when Homer was trying to run out of the garage before the garage-door came down, and that was hilarious. I just loved that.

DA: Do you ever hear back from any of these guys after you've quoted their scores?

AC: No, I don't think I ever have. Which is unusual!

DA: I'd be interested to see what it would be like to enter pop culture on that level.

AC: The other interesting thing that happens on this show is because of the fact that a lot of the parodies are based on very large orchestral scores, I have to figure out a way of distilling the essence of those with my orchestra. That becomes a big, big chore unto itself because, obviously, with it being a television series they don't have the kind of budgets that can afford a big, filmic-size orchestra. So, adapting all those cues to make them work with this size orchestra is a real challenge.

DA: When you're using these quotes, is it most important to you that people are recognizing that piece in the score, or do you just want there to be some sort of emotional or even subliminal correlation between the original piece and the use of it in *The Simpsons*?

AC: When we do quotes and the actual music has been licensed and used as an identifiable hook, I think it's very, very important that the people identify it right away. That's why it's extremely important to me to be able to duplicate the sound of those big orchestral scores as closely as possible.

I can play two and three chords over and over again until I find just the right combination that creates that small, momentary piece of pain for Homer. Sometimes it literally can take two or three hours to come up with that exact right level of Homer's pain.

to be appropriate from the amount of musical literature that there is to draw from.

DA: It seems like the amount of music per episode has increased in the more recent seasons. Do you think the needs of the show have changed or your ideas about it have changed or...?

AC: More in the recent ones? That's interesting.

DA: Maybe it's just more extended cues. I watched a whole bunch of shows getting ready for this interview, and as we went through the videotapes it seemed like the more recent they got, the more I was writing down

DA: That's a fair answer. Do you try to keep a balance between the scoring that is totally your own, and then the bits and pieces of music that are quoting or paraphrasing other compositions?

AC: We try not to overdo the parodies. I think, for the most part, it's been very successful and I think that when you try not to overdo them they become funnier in the context of the show. I think the producers and I really try to focus on that.

DA: In regards to the quotations, do the producers usually bring these to you, or are these your ideas?

Normally I get really lucky because I've got a great music-preparation staff over at Jo Ann Kane Music Service, and they have contacts all over the place as far as getting copies of the original scores very, very quickly.

As you can imagine, when we're on a four- or five-day turnaround with this stuff, and not only are there 30 or more cues to be composed for the week, there's a tremendous amount of research that has to be done very quickly, from film clips that the producers' assistants have to get to me of

the various parodies that I have to shape, but also when I try to get a hold of the original scores through the music-prep department. And sometimes they're not easy to find. It's really, really something how thick the layers of stuff go as to where the scores are buried. Some of these things are pretty old, you know?

DA: Yeah. Too bad that stuff is so hard to get a hold of nowadays. So when you're working with all these

From the music point of view, my take on it is that it's very easy as to where it went and where we can get it back—it's budgets. Business-affairs people don't want to pay the money that is required to produce a quality television score. And, unfortunately, there's a wide layer of upper echelon people who think it doesn't make a difference. Obviously, all of us composers think that they are so wrong and it really does make a difference.

There are movies-of-the-week today whose entire music budget is less than what a composer's fee alone was a few short years ago. And who is taking the hit? Not only the composer and the musicians, but also the viewing audience, and ultimately the broadcast network.

different quotes, are you just pretty much an encyclopedia guy when it comes to film music, or do you have to go out of your way to find something?

AC: Yeah, it's an interesting challenge for me in that no, I'm not an encyclopedia and our process, basically, is that when the producers tell me what the scene is supposed to be a parody of, or they want to use music in the style of, I ask them to get me three or four clips of the movie that we're going after and as close to the scenes as possible. Then I have about three and a half seconds—I'm being facetious, but I have a very, very small amount of time to watch those clips and to try to distill the essence of the clip into what I think the public, who is not schooled in film music, would identify as being the melodic, the harmonic, the rhythmic, the orchestral hooks of the score from that particular picture. I literally have to do that in about 15 or 20 minutes. It's kind of a weird gig! [laughs]

Many times, a composer's representation of the score of a particular picture is not always what the public's representation would be, and I really try to put myself in the public's place and think, "What can I use melodically, rhythmically, harmonically, orchestrally to make a person sit down and watch a ten-second clip and say, 'Yeah, that's the music from *Waterworld*,' even though it isn't?" That's really fun.

DA: That's very interesting. Do you think it's fair to say that, with the exception of shows like *The Simpsons*, TV scoring today is not—I don't want to say not what it used to be, but maybe not in the same vein as it used to be?

AC: Ah, go ahead, you can say it's not what it used to be! [laughs]

DA: Okay, thank you! I didn't want to do that, but...

AC: Yeah, I know and, of course, we all tread lightly on this subject, but I absolutely agree with you that it is definitely not what it used to be, and one of the problems is budgets.

DA: Oh, really?

AC: Yep, it's a big problem.

DA: Is this from the higher-ups not realizing the importance of music and not delegating enough money?

AC: I think that that has a lot to do with it. There was an interesting seminar over at the television academy just a few weeks ago on quality in television—where did it go and how can we get it back?

It's affecting not only the music-end, it's affecting the length of shoots, it's affecting the entire post-production cycle. It's really, really frustrating to everyone who's trying to put out a quality product. There are movies-of-the-week for television today whose entire music-scoring budget is less than what a usual composer's fee alone was a few short years ago. And who is taking the hit? Not only the composer and the musicians, but also the viewing audience, and ultimately the broadcast network. That's a travesty.

DA: Sounds like a headache.

AC: It really is. You know, the networks lament the fact that they're losing more and more of the audience every year and there's no simple answer, but to me it's obvious what one of the problems is, and it's the fact that they keep cutting back on the amount of money that people can use to produce television shows in a quality way. Very frustrating.

DA: I can imagine it would be. Again on the TV scoring, I read something by Bruce Broughton where he was talking about some of his TV days and how he would try and see how far he could push atonal harmony and some more contemporary gestures, and get away with it on TV. Do you think that there's a limit for these things in TV, that TV has to somehow be more "user friendly" than a feature film?

AC: [Long pause] Oh, that's a very good question. I don't think so, I don't think so. Bruce was very successful in his television days. He was known as one of the most creative composers working in television and I don't think it ever came back to haunt him. I know Bruce fairly well and I don't think I've ever heard that in our discussions. Of course times have changed, too! But, overall I don't think that that is a problem.

Film vs. Television

DA: Do you think that television scoring gets unjustly ignored compared to feature-film scoring, and would this be because of the budget problems we mentioned, which means that it's generally not up to where it was in the past?

AC: Oh boy, that's an interesting question. Well, I think there's no question about the fact that television scoring certainly takes a back seat to feature-film scoring.

DA: As far as press you mean?

AC: Yeah, as far as press goes. And obviously as far as budgets go, but that's all along the line with television as compared to features. I think from the press standpoint—it was interesting, I went to a book signing for Jon Burlingame's new book the other night [*TV's Biggest Hits*, Schirmer Books] and somebody kind of asked the same question. His response, which I think was very dead-on, was the fact that some of the finest composers today are

working in television as well as motion pictures. There are so many composers who are now very, very successful in motion pictures who got their start in television a long time ago. You know, Jerry Goldsmith and John Williams and people like that. Bernard Herrmann did some television scores.

I think it's the kind of thing that in the society today—and maybe it hasn't changed too much, because of the fact that I wasn't around when those guys were doing television. I don't know if they had the same identity problems or not but, I think especially today, it's the major feature composers who are getting the press. You know, the guys who are doing the blockbusters, the *Mission: Impossible*s and movies like that, and yet there are some very fine composers working in television who are virtually ignored.

DA: That's kind of an imbalance there, isn't it?

AC: Mm-hm.

DA: Yet, it just seems funny to me that you have something like the intelligence of a *Simpsons* score where you can compare it to Bartók, and then you flip the channel and you're listening to the theme from *Friends* or something.

AC: Yeah. "Different strokes for different folks!"

DA: I don't know if they're just going for the teenaged audiences that they're trying to reach, or if they just think that you have to hear it and within point-five seconds be tapping your foot to it.

AC: There's a lot of that, and also there's a really interesting observation that I think we can talk about. For years, the music budgets in public schools have been sinking and sinking and sinking. Music programs have been cut out of public schools little by little for a long time. The students who grew up in a public-school atmosphere normally used to be exposed to concert-band music, orchestral music, choral music with a great frequency. If they didn't participate in those groups themselves they were at least exposed to some of that music through the concerts that the school groups would give.

Now virtually all of those groups are gone and it's been a gradual process—there's been less and less and less of it as the years have gone on and I think now we're really starting to pay the price. Not only from the standpoint of the fact that there are fewer and fewer musicians who are trained to

be able to play this kind of stuff, but there are also fewer and fewer listeners who have developed any kind of sophisticated musical tastes, because everybody has grown up on pop and rock music. The sophistication of the classical-music listener has not been developed over the years because of the fact that all of these programs are being eliminated. I think we're all starting to pay the price now.

DA: *I couldn't agree with you more. I like a lot of 20th century music and every time I put it on I get condolences on my broken stereo.*

AC: [laughs] You know, it's not necessarily contemporary 20th century music per se, but to me it's more an exposure situation of just being exposed to the classics, for instance. Being exposed to different kinds of textures in music, whether it be choral, whether it be symphonic, whether it be concert-band instrumentation, whether it be big band music. Whatever it is, just to expose the people who make the creative decisions to all the various colors of the musical palette, so to speak. And I think that we're all really, really starting to feel that in the requests that come down.

DA: *Man, another depressing topic, I guess.*

AC: Ha! Well, it is what it is, you know? Somehow or another we, as a group of composers, try to rise above that and try to create some kind of quality for the people who are asking us to write this music.

DA: *It's funny, most of the kids that know something other than pop music mainly know things like Simpsons music or the theme from Star Wars.*

AC: But, you know, think about this for a moment: If you talk to anybody in their twenties and play a copy of Samuel Barber's "Adagio for Strings" and say, "Have you heard that before?" they'll say, "Yes, we've heard that before and we really like it." And you say, "Where is it from?" And they'll say, "Oh, *Platoon*," because they had never been exposed to that until *Platoon* came out. Whereas, back a ways it would have been possible to hear a piece like that with more frequency, actually in a school music program, and to realize that there was a composer by the name Samuel Barber who actually wrote that before *Platoon*.

DA: *Well, keep our fingers crossed for music education I guess. Let's see if I can find some more cheerful questions.*

AC: [laughs] No, those were fine!

The Simpsons Sound

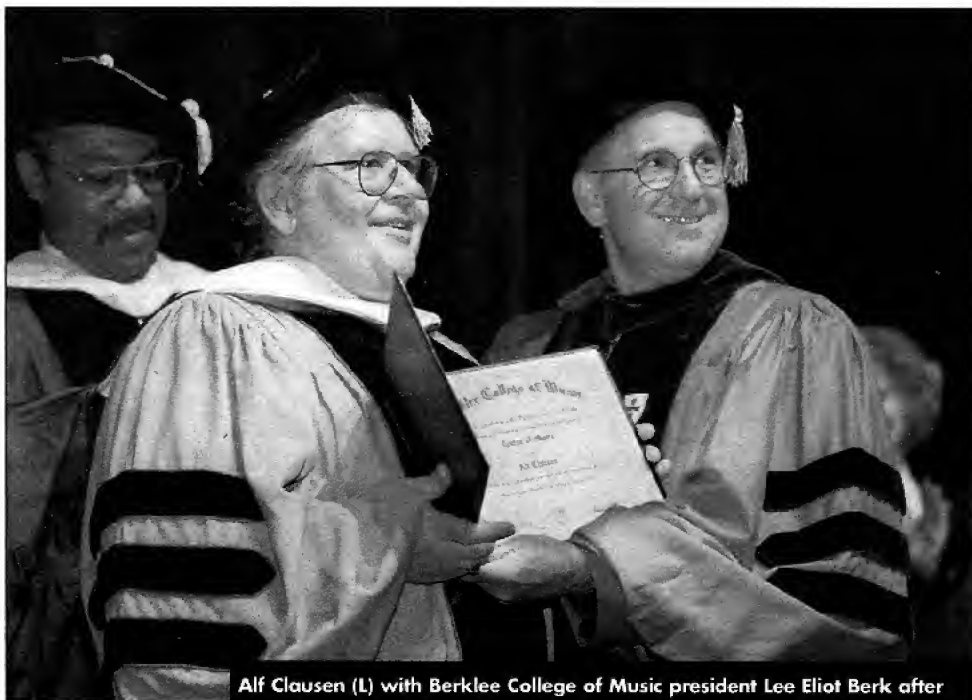
DA: *Before we were talking about the different styles you get to approach in The Simpsons. Is there anything that you just couldn't make fit into a Simpsons episode that would either be too far out or couldn't blend at all? Or can The Simpsons take anything?*

AC: It's very interesting, because the basic thrust of the *Simpsons* music is acoustic music. Matt Groening loves acoustic music and the other producers love acoustic music and they all seem to feel that acoustic music smoothes out the animation. A lot of times the animation is pretty crude and pretty roughly drawn because of time constraints, for one thing, and they all seem to feel that

acoustic music smoothes out all of the animation.

When I first started doing the series back in, I guess it was around 1990, I would occasionally use a synthesizer color within the orchestra, or a Fender Rhodes piano color in the orchestra. All of a sudden one of the producers said, "No, we don't use synthesizers here. We don't care for synthesizers in the score." So I took the synthesizer stuff out and I continued to use a Fender Rhodes piano color and the next week he said, "Oh, I told you we don't use synthesizers here." And I said, "Well, what color are you referring to?" Well, I found out it was the Fender Rhodes piano and they look upon even that as an electronic synthesizer sound.

So, the synths have kind of gone bye-bye which is an interesting take on television music. The only time that I really use synthesizer colors is in the source music that comes from the show, whether it be a parody of a *Die Hard* score, or a video game, or a local television theme—a cheap television theme where the television station couldn't afford a real orchestra. So, we cover pretty much the entire musical palette, but in very specific ways.



Alf Clausen (L) with Berklee College of Music president Lee Eliot Berk after accepting an honorary doctorate of music during the 1996 Entering Student Convocation. Clausen graduated from the Boston-based school in 1966.

DA: *It sounds like you have a lot of fun playing with the Elfman theme as well, doing some variations on that.*

AC: Mm-hm.

DA: *Would you rather have come up with your own main theme in an idealistic world, or are you having just as much fun playing with his material?*

AC: Well, that's a touchy subject for a composer. I would certainly have wanted to come up with my own theme, but you get what you get and that's the way it goes. And you know, you do what you do.

DA: *That's a fair answer. You have a couple of your own themes—the "Sideshow Bob/Cape Fear" theme, the "Itchy and Scratchy"...*

AC: Well, actually "Itchy and Scratchy" is not

mine. It was written by a composer in New York by the name of Robert Israel along with one of the writer/producers on the show, Sam Simon.

DA: *Wow, I'd never seen that written anywhere else before. That's interesting. Well, you've also got the "Halloween Aliens" theme, that kind of theremin-y...*

AC: That was my version of the main title, right. I've also been fortunate (and I'd put fortunate in quotes) to be asked to come up with variations of the main title to use in the end credits. They like me to do it in many, many styles. I came up with a way of doing it like renaissance music, and I came up with an Australian-style cue, and like the theme from *Mad, Mad World*, and the theme from *Hill Street Blues*, and all those different styles based on the main title. So, that's been kind of fun.

DA: *Was the end-title music for the "Who Shot Mr. Burns?" episode based on JFK?*

AC: Yes, it was. Bravo!

DA: *The Simpsons is a pretty quickly edited show; I think they're trying to get about as much in 30 minutes as they can. It seems to me that instead of trying to keep up with the frantic pacing, which might create*

kind of a skittish scoring, you go a long way towards shaping the quick sequences by sustaining and releasing dissonances. A lot of that goes back to the string writing I was talking about.

AC: Mm-hm.

DA: *Then you save the fast-paced scoring for flourishes and McBain-jumps-in types of Die Hard cues.*

AC: Yeah, and what happens is that the thrust of the editing kind of changes from exec-producer to exec-producer or groups thereof. It depends on how music-oriented a group of executive producers are. Some are much more music-oriented than others, and some understand the value of opening up a story a little bit and allowing music, in a

Prod.: *Simpsons 2F03* Title: "Main Title" / "Halloween II" # CUE# Page 1
 Click: 12-7 14 Free Comp: Danny Elfman (ASCAP); 25
 Composed by ALF CLAUSEN (ASCAP); 25
 CUE# 100.0 : 07.61 : 09.22 : 10.33

Flutes
 Oboes
 Eb Clarinet
 Clarinets
 Contr. Bassoons
 Horns
 Straight Trumpets
 Trombones
 Timp Percussion
 Large Snare
 Low Snare
 Harp
 Theremin Patch
 Keyboard I
 Pipe Organ
 Keyboard II
 Violins
 Viola
 Cello
 Bass

Clausen has adapted Danny Elfman's *Simpsons* theme for the show's annual Halloween episodes. "Simpsons Halloween Theme" ©1994 T C F Music Publishing, Inc. (ASCAP) All rights reserved. Used by permission.

sense, to breathe a little bit more and play greater expanses of transitions and things like that. Others look upon music a little differently.

Also it depends on how intense the story becomes. It's funny, even though the shows are cut very tightly and are very packed with story ideas, there's still stuff that gets left on the cutting room floor—various story asides that are looked upon as, I suppose dispensable would be a good word for it, in the 23 minutes we're allotted to make the story point go home. So, each group of people approach it just a little bit differently.

DA: A lot of your cues end up being really short, again, because of the editing.

AC: Yep.

DA: How do you go about saying something relevant and musically interesting so fast without it just being some ambient noise or shock chord?

AC: Well! I appreciate the fact that you feel I'm doing that! It's tough. It is really difficult, especially for someone who came from dramatic scoring first. When I was doing *Moonlighting*, I had many long cues in that series—four minutes long, four-and-a-half minutes long sometimes. And then, all of a sudden I get seven seconds to make the same kind of statement. It's really something there to be able to figure out, once again, what kind of musical cue will have the right impact for the viewing public—to come up with the right kind of emotion very quickly.

I did a seminar at the Berklee college earlier this year on *The Simpsons* and I mentioned that one of the first things I figured out about doing this show was, forget intros. There's no time to set up a mood because with this particular series it's, bam!—the mood is right there. You have to state the mood very quickly and wrap it up very quickly and move on.

DA: So, do you have a technique to make these things work so well, or is it just a matter of putting the thinking cap on extra tight?

AC: It's just thinking about it and going with my hunches. Sometimes they work better than others, but I think, overall, my approach has been, while not trying to be blatantly obvious about something, still trying to be as in-

the-public's face as possible and as quickly as possible to make that musical statement within the short amount of time I've been given. It's very much like the show is done overall. *The Simpsons* is not known for subtlety in many ways. It's like bam, bam, bam, bam, and the joke develops very quickly. That's one of the things that makes it fun to go back and watch a second, a third, and a fourth time and do the freeze-frames and all that fun stuff with it. And the music has become styled in the same way.

DA: Now with the bam, bam, bam attacks is it difficult to keep one eye on the score as a whole—to keep an ebb and a flow about it instead of just having a bunch of bam, bam, bam, bams?

AC: Each episode is a little bit different that way. If there is an episode that has a story arc that moves away from center, so to speak, like the "Cape Fear" episode, then I try to figure out if there is a musical arc as well that can start fairly soon and carry over through the 23 minutes. It's really difficult to do it on this series overall because the show goes so many different places. Some episodes are totally impossible, there's absolutely no way of getting a musical arc to hook anything together because it's like a variety show. It goes everywhere with every possible style. But, sometimes, like the "Cape Fear" episode, you can really hook it together and make it seem as one piece.

DA: How do you go about writing some of the source cues, the Stonecutters' song and things like that? That's a very general question.

AC: The procedure is that normally I will be given the script pages that have a lyric already written by one of the writers on staff. They'll give me a couple of script pages ahead and a couple of script pages behind to what the set-up is and where the scene is going. Then I'll have a conference with the writer and the producers as to what they feel the thrust of the mood of the piece should be and what the intent should be.

Once they give me that, most of the time I'm fairly free to create however I want to create. Like the Stonecutters' song, there was no model for that. That was strictly a direction of, "This is what the

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Comp. by ALF CLAUSEN (ASCAP)
Lyric by JOHN SWARTZWELDER
Orch. by DELL HAKE

-1-

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Recently Clausen has written the *Simpsons*' songs, such as the Stonecutters' musical number, based on lyrics by the show's writers. "We Do" © 1995 T C F Music Publishing, Inc. (ASCAP) All rights reserved. Used by permission.

scene is supposed to do and go for it." Other times there are parodies, as you are well aware, and I end up having to do sideways versions of things. They're very specific about the parodies that they want to do, and it becomes more difficult to figure out how to do that with paying homage to the piece that we're doing the parody on, and still not using the piece that we're not allowed to use. It's a real challenge to do each one of them.

but they're used for demo purposes so that we can make cassettes for all the cast members to listen to so they can learn the material before they go into the voice-record session.

Once they've learned the songs (and this is in a matter of a day or two usually), they go into the voice-record session, we transfer our rhythm tracks and scratch vocals onto 24-track tape, and the voice-record session is used to record the cast

times open up the song for dramatic purposes. I try to leave enough space, according to what I see in the script, for all of the comedy bits to go on within the song but, sometimes dramatically the animators say, "Well, we need another two bars to do a little comedy bit in here before we go on to the next phrase," so then they'll open up the song. We talk a lot about it so that, hopefully, they will open it up by an even number of bars or an even

I guess I can relate the things that the producers have said to me. They say that music has become a very major player in this series. (Music usually is not a major player in most television shows.) I'm really thrilled about that and thrilled I have a part in making that happen.

Once I've composed the song, I write out the rhythm-section parts and we do a demo in the studio of the song and record the rhythm-section track first. It's either a plain piano track or, if it's a more rhythmically oriented song, I'll end up using piano, bass, and drums, and/or guitar depending on whether it's got a rock feel, or a hip-hop feel, or something like that. We'll record a set of what are called scratch vocals with studio singers if the vocals are going to be sung by the cast members. If they're not going to be sung by the cast members and we're going to use our own vocalists, then normally we'll keep the vocals that we've recorded all the way to the end of the process. If the song is going to be recorded by cast voices, then I'll record scratch vocals which are thrown away eventually,

voices singing the song. It's done over and over until the right thrust and the right mood and all that are obtained. Once that's done there's a mix made of the rhythm-section track and the click and the cast voices which is sent to the animators.

The animators then animate to those tracks that are given to them with the rhythm section, the cast voices, and the click. Nine months later, when the show is finished at the animation house, it comes back to us and hopefully they've left the songs alone and I don't have to do any major surgery on stuff that's happened. But, more often than not, things have been changed. The songs are quite often sped up for dramatic purposes which makes my original click-track scheme totally useless and I have to start all over again. Or, they will often-

number of beats according to the click track that we furnish. But, sometimes, even that falls by the wayside and there ends up being a 5/4 bar here and a 3/4 bar here and I have to compensate for that in the final track.

So, the stuff finally comes back from the animators and then when I score the underscore cues for that particular episode, I'll also sweeten the tracks that have come back, which means that I replace the rhythm-section track with an orchestral track so it sounds as if the orchestra is accompanying the voices in the finished piece. So, there needs to be new orchestrations written and then I have to make patches to the click tracks and figure out if there's a new routine involved because of the fact that they've opened it up, or closed it up, or sped

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it up, or any of the stuff that they like to do—which makes my life hell. [laughs]

DA: Sounds like a long journey.

AC: It is a long journey. Usually, by the time the stuff comes back, I've already forgotten about it, because there is about a nine-month time from the period when I first compose a song until it has to be sweetened in the orchestral session.

DA: I loved that Planet of the Apes rap.

AC: One of the titles that I've always liked the best was from that same show: "From Chimpan-A to Chimpan-Z." [laughs]

DA: Do you ever have any input in the lyrics or are they almost always handed to you?

AC: They're almost always handed to me. The producers are very flexible and they're very open to changes. We have discussions sometimes about, there are too many words in this line, how can we compact it so that the line matches the line that was 15 lines above, as far as matching a song form? They're accommodating about that because they all want it to come out as good as it can too. It's a great collaborative effort, but most of the time I'm—in fact, I think all the time on *The Simpsons* I've been handed the lyric.

Excellent...

DA: We've talked a lot about the purposes the music serves within the story. So I'd like to ask you this question in a more general sense: why do you think there is music in a story at all?

AC: Oh, that's easy for me. Because music brings to film an emotion that no other device can. There was an old saying and I'm not positive of the source. Somebody told me it was Oscar Wilde, but I'm not sure. The saying was, "Music begins where the words leave off." I think that's really, really true in many ways. Music can be so many things to so many people because it opens up a person's emotional psyche to the past experiences they've all gone through as individuals. I think it's a much stronger medium in many ways than the written word, even though the written word certainly cuts to the quick of human emotion and lays out what the scenario is going to be.

But the written word is very much in your face, so to speak, and leaves very little room for interpretation if it's done well. Whereas, music is a much more esoteric medium, and allows every individual to bring his experience to the party. From that standpoint, I think it's just fascinating what it can do with a piece of film to either bring it to an absolutely new creative height, or to kill it.

It's very interesting. I can watch certain television programs now and certain movies-of-the-week and whatever which are terribly affected by this budget situation that we were talking about. And the scores are done so poorly that they are really painful for me to listen to. I think that that's one of those situations that I just talked about—about the fact that each individual comes to listening to a score with his musical experience and his own life experiences and if all of a sudden something is done poorly in relation to where a person's

reference point is, it's painful. And vice-versa, it can absolutely be glorious.

DA: Do you think that the audience's personal experiences colors their taste in film music and TV music?

AC: Probably. I think that my take on it has been that there is always a universal truth to human emotion. And, even though individuals bring their own experience to the party, the universal truth in the center of the emotion will always stay anchored firmly in place. It's the fringe stuff that people bring to it that colors their reaction to how a scene is playing. But, the core of the work will always remain there for the people in general as a body.

DA: Well, let's see. What am I missing? It's my catch-all question but, what is there about your work on *The Simpsons* that no one ever asks about, but we all should know?

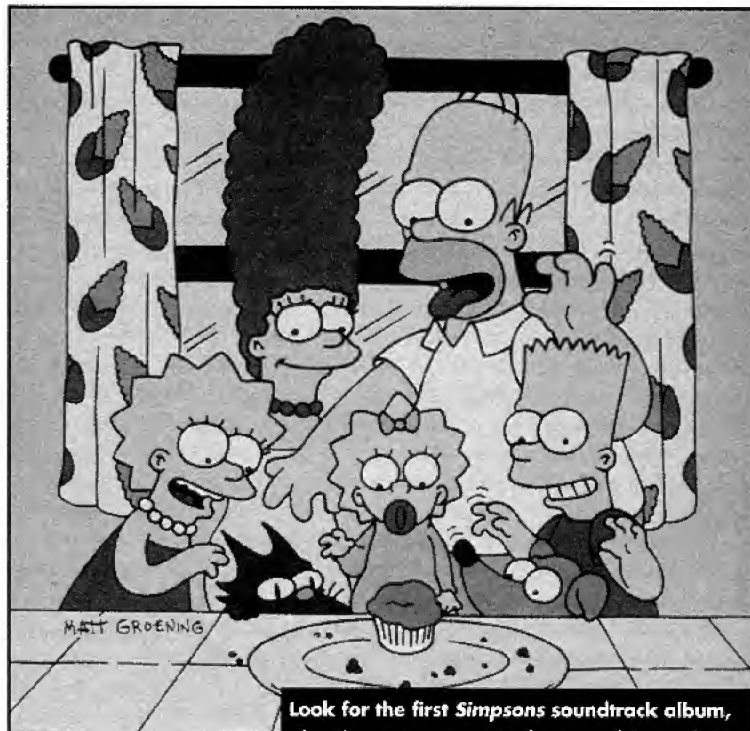
AC: Well, I do write virtually all the songs now which a lot of people don't realize yet. I think this is my third season of writing all of the original songs. I didn't do something like "Streetcar," that was written by a producer by the name of Jeff Martin who was on the series originally. Jeff's also a composer and he had a little home studio. He wrote a lot of the early songs as part of the scripts that he would turn in. Then he moved on to other pastures and when he left they needed somebody to write the songs and so they asked if I could do that and I said, "Well, watch me."

So, I started turning in a few things here and there and they really liked what they got. It's been great fun for me because I would say 90% of the time an underscore composer never gets an opportunity to write an original song. Maybe there's a chick singing in a bar somewhere as some piece of ambiance material, you know? And even those are few and far between. So to now all of a sudden have the opportunity to write featured solo vocal and vocal group style songs that are really songs on a series like this is really a very special place.

DA: What do you see as your contribution to *The Simpsons*? You could argue that the show would still be funny without your music and that some scenes would still be touching, but somehow it just wouldn't be the same. What do you feel that you're bringing to it?

AC: I guess I can kind of relate to you the things that the producers have said to me. They say that music has become a very major player in this series. I'm really thrilled about that and thrilled I

have a part in making that happen. Music usually is not a major player in most television shows. I guess in just doing what I do week after week, perhaps it's difficult for me to realize music's place in the show. I kind of have to just listen to what they're telling me because I'm usually so busy that I don't have much of a handle on that other than, I know that the opportunities that they have given me have increased from the time that I have start-



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ed. It's come a long way in six seasons.

DA: I would definitely tend to agree with your producers.

AC: Thank you. It's been a lot of fun. It's been a job like I've never had before. I never did animation before this. This is the first animated show that I've ever done. I came from longform dramas and a sitcom—you know I did the *Alf* show for four years. It's been a really interesting approach to an animated show and it's funny because in many ways some of the scenes aren't that different from scoring *Moonlighting* or any other kind of longform drama, because of the direction they've given me. They say, "We're a drama where the characters are drawn and we want you to score the emotion," and that's exactly what I try to do and it's a lot of fun.

Thanks to the good people at Fox, the equally as good people at Jo Ann Kane Music Service, Inc., and Lukas, who is pretty darn good in his own right. And a huge thanks to Alf Clausen. This article was the result of about four months of constant back and forth to get everything assembled and *Alf* was absolutely remarkable about making himself available to help with every step. All help was deeply appreciated!

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SCORE

The latest in soundtrack CD releases.

Looking for Richard ★★★★★

HOWARD SHORE

Angel CDQ 56139. 7 tracks - 45:02

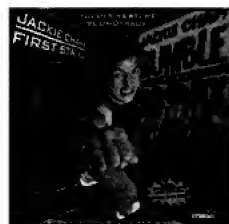
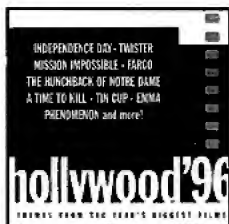
Al Pacino's film got good reviews but passed through the first-run market faster than Taco Bell food passes through my gut. *Looking for Richard* is three films in one: a film treatment of Shakespeare's *Richard III*, a meta-film, and a documentary about contemporary attitudes, both popular and scholarly, toward the Elizabethan playwright. Respectable as Shore's earlier work has been, I was not prepared for a score as excellent as this. Not even Sir William Walton entered the wicked Richard's troubled and troubling soul as deeply as Shore has done here. This is a rich orchestral score whose archaic sound is somewhat similar to Patrick Doyle's music for another Shakespearean drama, *Henry V*, but more menacing and dungeon-dark, as befits this royal antihero. The chorus is rarely silent, and their role is more declamatory than lyric—other parallels include "Battle on the Ice" from *Alexander Nevsky* and the more grating portions of Orff's *Carmina Burana*. (The Latin text, untranslated in the booklet, was written especially for the film by Elizabeth Cotnoir.) Brass and percussion play a prominent role, and a cathedral organ frequently adds its unpying voice to the already implacable emotional texture of the music.

Long tracks, all but one devoted to a character from Shakespeare's play, make this CD particularly involving because they paint portraits of people instead of illustrating action, or mickey mousing. The recording, made in All Saints Church in Tooting, England (a favorite location for many large-scale classical projects), is punchy and impactful. The score is performed by the London Philharmonic Orchestra and the 28-voice London Voices, an excellent ensemble that includes several members with active solo careers. Shore's music for *Looking for Richard* should satisfy even listeners whose interest in film music is limited to the "classical" examples mentioned above. For me, it's been the best new original score that I've heard for several years. —Raymond Tuttle

Hollywood '96 ★★½

Cond. Joel McNeely/Scottish National Philharmonic
Varèse Sarabande VSD-5764. 13 tracks - 54:17

This is the third installment of Varèse's "best of the year" albums conducted by Joel McNeely, and it may be the best yet. The scores and composers represented on this disc are more varied than the previous two, and there are no overly long suites like the *Batman Forever* one on *Hollywood '95*. However, once again there are a couple of selections from films that weren't released in 1996, such as *Sabrina* and *Vertigo* (though the latter was re-released in '96). I'm not counting the *Mission: Impossible* theme, which has been played to death since the film was released; it certainly wouldn't have hurt to have replaced this with some of Danny Elfman's original score, or maybe even some of Alan Silvestri's unused one.



The rest of the album gives a good representation of some of last year's best scores—or at least music from the most popular films. Featured are Elliot Goldenthal's *A Time to Kill*, Carter Burwell's *Fargo*, Mark Mancina's *Twister*, which sounds better here than on the original album, McNeely's own *Flipper*, James Horner's *Courage Under Fire*, David Arnold's loud *Independence Day*, and the reason why Alan Menken will win an Oscar for the ninth time, *The Hunchback of Notre Dame* (although this score may be his most deserving). Also, in keeping with the tradition of the first two *Hollywood* albums, there are a couple of selections of otherwise unreleased music: Thomas Newman's subtle *Phenomenon* and William Ross's triumphant finale from *Tin Cup*. One of the best tracks is Rachel Portman's stirring theme from *Emma*.

Though most of the performances are good, the more action-oriented ones (i.e. *Mission: Impossible* and *Independence Day*) fall short when compared to the original recordings. It would have been nice to have had more unreleased music, such as David Newman's scores to *The Nutty Professor* and *Matilda*, but Varèse did a good job in including music from lesser talked-about composers like Burwell, Portman and Ross. Even Goldenthal, who many would say has "arrived," deserves more attention than he gets. With this album, we know that the 1996 soundtrack year has wound down. We can now look forward to 1997 and the films and scores it will bring (*Star Wars Trilogy*, *The Lost World*, etc.) because as Robert Townson says in the liner notes, "Apparently, 1997 has a very special adventure in store for us." We'll see what happens.

—Jason Foster

For those wondering why the *Hollywood '96* cover is so garish (see above), it was a directive of MCA, Varèse's distributor.

Star Trek: First Contact ★★★

JERRY GOLDSMITH, JOEL GOLDSMITH

GNP/Crescendo GNPD 8052. 13 tracks - 51:22

Any composer on a *Star Trek* film is faced with an immediate obstacle: the past. So much good music has been written for this series that anything new is immediately measured against what has come before. The composers must realize that there is a lot to live up to—particularly Jerry Goldsmith, being responsible for the first *Trek* feature score and the fifth.

GNP/Crescendo's album for this latest *Trek* installment has the usual lively, detailed production we have come to expect from Neil Norman and Mark Banning. It features almost 35 minutes of Jerry Goldsmith's score, 10 minutes of Joel Goldsmith's "additional music," and one song each from Steppenwolf and Roy Orbison. Joel does well and his music is never overshadowed by that of his father; he scores the first Borg scenes (Picard's nightmare, the hand-to-hand combat) with flair, utilizing electronics and percussion in a particularly disturbing way. Jerry's approach on disc seems less inspired: lumbering "big"

music for the Borg ship and clanking, thumping monster music for the creatures themselves. Here, they both have a lot to live up to as Ron Jones created a sound world for the Borg in the TV series that fit like a glove; this just doesn't capture the nastiness in the same way.

The new "heroic" theme is very nice, and when Goldsmith uses it he does so well, as in the final scene of the eponymous first contact with the Vulcans. It's also nice to hear Goldsmith's old theme used as a fanfare, when the *Enterprise* goes into warp or charges in to save the day. It's exciting, heroic and perfectly *Star Trek*, and it's what we've come to expect.

Unfortunately, the rest of the score isn't; there is a lack of thematic connections as elements of the story are not drawn together in any meaningful way. Dennis McCarthy's much maligned score for *Generations* did a far better job of linking its plot elements. If we look back at the best of the films (and the worst I suppose—Goldsmith did, after all, provide a corking score for the terrible first film), motivic connections abound. Take "Genesis Countdown" from *Star Trek II*. James Horner connects even the smallest things together: Captain Spock climbing down a ladder to engineering is scored with a pounding two-note figure, which returns as he enters the reactor chamber after he has incapacitated Dr. McCoy. It tells us that this was Spock's plan all along, and that he was not going to be distracted from his course. This kind of self-contained connection is totally absent in *First Contact*, and the correlation across the movie overall is minimal, with only the Klingon theme and the "First Contact" theme providing any sort of continuity. And while the use of the latter makes sense, the use of the Klingon theme is totally baffling. Firstly, why does Worf need a theme of his own? If he gets one, why doesn't anyone else? And isn't it just a little bit racist? It continually points out that Worf is different, that he is a Klingon. After all, we don't hear music that says Picard is French, La Forge is black [Kunta Kinte! -LK] or that Data is an android. It is wrong from the first moment that we hear it, when Worf is commanding the U.S.S. Defiant in the battle against the Borg. This is not a Klingon vessel, and if you really need to use a theme, what's wrong with using McCarthy's *Deep Space Nine* theme? It would make far more sense, as the Defiant is from DS9. What Goldsmith did comes across as a misjudged attempt to wheel out an old favorite.

Which brings me neatly to the end title. This is the most egregious example of the "oh, this'll do" mentality in the entire score. It is the *Star Trek V* end title, the Klingon material excised with sharp scalpel cuts and the "First Contact" theme plunked in, with no attempt at linking the old to the new. To be fair, Goldsmith didn't have much time to do this film, but if you have to do a "cut and paste" job, why not have the music editor track together those elements of the score which are more relevant to the new story?

As it is, the music makes for a listenable album (com-

plete with CD-ROM features) with plenty of interesting moments, but that's not really the point of a film score. When you compare it to the best of what has come before—the first Goldsmith, the two Horners and the Eidelman—it falls short of the standard, and the fact that it comes from an old master like Goldsmith makes it all the more disappointing.

-Iain Herries

Daylight ★★★½

RANDY EDELMAN

Universal UD-53024. 16 tracks - 48:06

Randy Edelman has been chided by film-score fans for his use of the symphonic as a sledgehammer (*Gettysburg*, anyone?). For those of you who have grown weary of that style, the soundtrack to *Daylight* will come as a welcome surprise. By eschewing the emotional orchestrations that have become his trademark, Randy Edelman has crafted an intense, suspenseful score which only occasionally falls back on familiarity.

With the film's opening title sequence, Edelman's exciting "Daylight" cue sets into motion the three major themes: a throbbing percussion motif (which is effectively reworked into many of the film's action sequences), a stark piano riff (used to set up the movie's varied disaster elements) and a robust orchestral theme which sparingly accentuates the will to survive that the film purports.

An interesting aspect of this soundtrack is its distinct lack of "hero music" during the many action scenes (the opening tunnel explosion and the nail-biting fan sequence are virtually scoreless). Edelman seems content on this one to let his music underscore the film's various cataclysmic events. With tracks like "Latura's Theme" and "Leaving George," Edelman firmly establishes a somber tone to the picture (even an action-driven cue like "Kit's Plan" is heavily flavored with melancholy).

A highlight of the score (and the film) is "A Community Is Formed," wherein the tunnel survivors band together to save the life of a fallen tunnel guard. Starting with a brief military-esque drum roll, Edelman shifts the emotional content into overdrive, scoring the heroism being performed with a swelling orchestra. The moment is grand, but thankfully never grandiose.

As is the case of late, the album is marred by the inclusion of two songs: a not-too-bad syrupy love balled ("Whenever There Is Love") and an all-bad grunge attack ("Don't Go Out with Your Friends Tonight").

Although not nearly as strong as 1993's *Dragon: The Bruce Lee Story*, Randy Edelman's score for *Daylight* is, nevertheless, some of his best work since. -Dave Buzan

The Portrait of a Lady ★★★★★

WOJCIECH KILAR

London 455 011-2. 14 tracks - 67:38

It has been said that while languishing on his deathbed, Beethoven once remarked that "Truly, there is in [Franz] Schubert a divine spark." Perhaps it is fitting, then, that the memory of Schubert (whose finest achievements in chamber composition resulted in the ushering in of the Romantic era of music) be the direct influence on the music for *The Portrait of a Lady*, duly providing writer/director Jane Campion and composer Wojciech Kilar with the necessary "spark" that drives this score to its stunning emotional plateau.

With the opening and closing tracks ("Prologue: My

Life Before Me" and "End Credits") Wojciech Kilar establishes a haunting main theme that, although highly reminiscent of the style of John Barry, is wholly unique with its interpretations of an entire score built around the distinct voices of the film's two main characters, Isabel Archer and Gilbert Osmand (this particular contrast can be most clearly heard in the "Portrait of a Lady" and "A Certain Light" cues).

In the liner notes, Kilar states that film music works best for him when basic themes are repeated in small variations throughout the film. In that respect, his methods are not that dissimilar from Franz Schubert (whose choice of minor keys in all four quartets of "Death and the Maiden" makes for a delicious monotony); and, upon Jane Campion's entreatment, the use of both "Impromptu" and "Death and the Maiden" as source music play key points in developing the film's underlying themes of manipulation and empathy. It is from all of this psychology that Kilar builds his impressive score, culminating in his most accomplished work to date.

The Portrait of a Lady is at once sweeping, beautiful, haunting, stirring and memorable. Wojciech Kilar has provided a gentle reminder that a film score needn't be old to be considered a classic; instead, it merely has to be... a classic.

-Dave Buzan

Jackie Chan's First Strike/Rumble in the Bronx ★½

J. PETER ROBINSON

Milan 35790-2. 15 tracks - 39:45

Some of the most inspired film-scoring work in the last 25 years has been done for martial arts films. With such diverse composers as Lalo Schiffrin (*Enter the Dragon*), Kevin Bassinson (*Police Story*), Joseph Koo (*Way of the Dragon*), John Barry (*Game of Death*) and Philip Chen (*Dragon Lord*) paving the way, the resulting marriage of music and image has been as unpredictable as it is eclectic. But lest you think that scoring all those flying fists and feet is easy, just take a listen to the latest effort by Wayne's World composer J. Peter Robinson.

With Milan's new "double feature" soundtrack, *Jackie Chan's First Strike/Rumble in the Bronx*, J. Peter Robinson doesn't just drop the ball, he nearly loses the game. Uninspired and unoriginal, this disc is in the best tradition of one of Michael Kamen's autopilot action scores.

Although *Jackie Chan's First Strike* contains a serviceable action theme (introduced in the "Main Title" and quoted later in "Annie Held Hostage"), the remainder of the soundtrack is wall-to-wall throwaways. Tracks like "I'm a Policeman" and "Back to Stalking" attempt to establish pace and mood, but they end up instead sounding like an evil cloning experiment between Mark Snow and Brad Fiedel. Even top-heavy action cues like "Funeral Parlor" and "Snowmobile Chase" don't fare much better; they aren't particularly exciting, or memorable.

Robinson's work on *Rumble in the Bronx* (albeit taking up a scant 9 minutes of disc time) makes for far better listening, but even the frantic "Escape/Conclusion" offers nothing half as exciting as George Clinton's "A Taste of Things to Come" from *Mortal Kombat* (which was used to great effect in the *Rumble* trailer).

A great surprise is how welcome an electrified instrumental cut from the group Daisyhaze is on this disc. In *Jackie Chan's First Strike*, this lightning-quick track, "Jalopy," was used to underscore the film's closing moments as various bloopers are shown. Sadly, one can't help but wish that J. Peter Robinson had decided to add this kind of spice to his own mix.

-Dave Buzan

The Great War ★★★½

MASON DARING

Daring Records DR 3029. 29 tracks - 55:15

Troublesome Creek: A Midwestern ★★★½

SHELDON MIROWITZ

Daring Records DR 3024. 17 tracks - 26:43

Both of these films are documentaries, remembrances and retellings, and as such the music plays a role alternate to that with which we are accustomed. Their scores are gentler creatures; there is little bombast to be found in either one. *Troublesome Creek* is the familial history/autobiographical document of Jeanne Jordan. Ms. Jordan's ancestors began carving a place for themselves in North America about 150 years ago. The family saga is told using photographs and current live footage. Obviously *The Great War*, an intimate look at the first World War, must rely entirely on photographs supplied by the Imperial War Museum. Considering that the composers were writing to stills and/or life, it is not surprising that their cues are subdued. Photographs, being static, must suggest a smooth musical support; overtly kinetic music would pull away from the frozen moment each snapshot preserves. On-location film of actual family life also requires a more stable approach—I can't think of any of Goldenthal's *Batman Forever* that would be suitable raiment over anything that's happened to me recently. Powerful egocentric scores are for tall tales, pleasant dreams or nightmares. Daring's score, for a small orchestra, creates and sustains a damp gray mood. However, there are some distinct passages that trigger the imagination. For instance, track 11, "Suffragettes," becomes noir and ghostly; behind the cello and contrabass there is a faint summons that could be distant whale song, or an infant. A few tracks, such as "Stalemate" and "Cannons Fire," are imposing; they are militaristic and reflective of strategies that affected the lives of millions.

Overall *The Great War* is such a consistently somber work that I found it difficult to listen to front to back. The score for *Troublesome Creek*, in contrast, is best experienced whole and in one sitting. I wouldn't be surprised if Sheldon Mirowitz, with whom I am not familiar, has previously been recording for the new age/space music market. Synth programming augments the pleasing instrumentation (guitars, mandolin, dulcimer) and imparts an astral echo-and-depth innovation to an otherwise recognizable wheat-fields-and-picket-fences bill of fare. Mirowitz doesn't flesh out melodies; rather the score is

constructed as a dreamy continuum of mood-related fragments. Some tracks will confidently head off in a decided direction so that one expects a full-blown theme is just around the corner, but, as with (again!) Goldenthal's *Batman Forever*, these euphonic strains are cut off at the hip or lower. I found this ploy annoying and unreasonable for such an aggressive and

RATINGS

- ★★★★★ Best
- ★★★★ Really Good
- ★★★ Average
- ★★ Lousy
- ★ Ugly Stick

extravagant enterprise as the *Batman* epic (half-assed comic-book caricatures should have exuberant meaty themes!) but in the closed context of *Troublesome Creek's* clan portrait it is self-substantiated. —**John Bender**

E.T. The Extra Terrestrial ★★½

JOHN WILLIAMS (1982)

MCAD-11494, 18 tracks - 71:21

John Williams's sweeping score to one of the all-time box-office champions is out just in time to commemorate the film's 15th anniversary and re-release on home video. This magnificent CD features a complete and chronological representation of the music as it appears in the film. It's full of all that Williams magic, from the wondrous panorama as E.T. experiences Halloween, to buoyant melodies during the bicycle chase, to the soaring theme when E.T. and Elliot bid farewell.

The new album uses the original film versions of the music (as opposed to the re-recording done for the original MCA release); there are variations with the tempo and orchestrations in some places, and if you're used to

the original release, these might throw you off. Certain familiar, concertized versions have been replaced with their correlative film parts. However, these original versions provide a larger contrast to the overall mood of the story. The re-recorded album seemed only to contain the fun and happy themes; now included are some darker motifs within the previous cues—"Far from Home/E.T. Alone," "The Beginning of a Friendship," "Searching for E.T." ("Abandoned and Pursued," "E.T. and Me," and "Flying" on the old album). However, some of the film cues are shorter than the re-arrangements, which diminishes their effectiveness. So as to the argument of which is preferable, the film recording or its concertized rendition, the only answer is—keep both albums.

E.T. is revealing, concerning Williams's artistic growth and the use of the orchestra for the movies in general. If *Star Wars* was the spark that paved way for the grand symphonic tradition, then *E.T.* is its apotheosis. Between this period, Williams had effortlessly churned out big score after big score. After this, while he continued to thrill and delight audiences, his work leveled out—never

getting any lower in quality, but never getting any higher, either. It wasn't until *Schindler's List* that he regained a foothold to the point of where he was during the 1977-82 period (witness his long Oscar drought).

The booklet contains a short interview with Williams, although most of his comments concerning the score and film have been heard before (e.g., how at one point he recorded the music wild, with Spielberg re-editing the picture to match it). It would have been nice if there was a track-by-track commentary, explaining how the new track titles corresponded to the original ones, but that's a minor nitpick. Kudos to Shawn Murphy for doing a superlative job on the remastering. Now if someone would only get an expanded *Close Encounters of the Third Kind* off the ground.... —**Jack H. Lee**

Willy Wonka & the Chocolate Factory

Songs by ANTHONY NEWLEY and LESLIE BRICUSSE,

Musical Direction by WALTER SCHARF (1971) ★★

Hip-OMCA CD (HIPD-40020) 14 tracks - 37:00

I suppose a lot of kids grew up on this 1971 Roland

Dahl adaptation of his *Charlie and the Chocolate Factory*, but having been born three years after its release—and without the advent of video at the time—somehow it just passed me by.

Obviously, I've since caught up with it, and, even if I no longer possess the childhood sensibilities that I perhaps once had (though some have told me otherwise), I was still able to determine that this engaging morality fantasy for the small fry was a cut above your basic Disneyesque live-action fare from the '70s. Chief among its virtues were Gene Wilder's charismatic performance as the mysterious Willy Wonka and, of course, the delightful Anthony Newley-Leslie Bricusse song score, which counts "Candyman" and "Pure Imagination" as its two breakout hits. Somehow or other, *Wonka* has never been granted a CD release, but fortunately MCA decided to put out this straight-ahead reissue with packaging identical to the initial LP release.

Alas, there are no additional tracks or outtakes to be found here (only brief liner notes from Didier Deutsch that tend to paraphrase the movie's press materials), but what's here does sounds terrific, having been digitally remastered, and the songs themselves have not dated much at all. "I've Got a Golden Ticket" is particularly indicative of the infectious melody inherent in Newley and Bricusse's songs. Walter Scharf's orchestrations, meanwhile, are superb and the recording quality, vibrant to begin with, probably sounds even punchier now than it did 25 years ago. For *Wonka*-holics, this is as close to perfection as it'll probably get.

—**Andy Dursin**

PIERO UMILIANI:

5 Bambole per la Luna

D'Agosto ★★½

(5 Dolls for an August Moon, 1969)

SLC SLCS-7163, 22 tracks - 48:56

La Morte Bussa due Volte ★★

(Death Knocks Twice, 1969)

SLC SLCS-7164, 21 tracks - 40:19

Here are new discs from SLC that, perfectly, have been released simultaneously, as they are two of the best scores written by Piero Umiliani, a fine but lesser-known Italian film composer. As far as I can tell *5 Dolls for an August Moon* has probably been the most anxiously awaited by collectors; this would be because it is a Mario Bava film, a director for whom Umiliani scored two other films, *Four Times That Night* and *Roy Colt and Winchester Jack* (available on *Spaghetti Westerns Vol. 1*, DRG 32905). Bava, who passed away in 1980, was the father of Italian gothic horror, and as a cinematographer and effects engineer was a unique old-world style visual artist. However *5 Dolls* is not considered to be one of his better films. The plot is a rehash of *Ten Little Indians*, a 1966 British film (based on Agatha Christie's *And Then There Were None*) that apparently Bava hated. *Ten Little Indians* used to be on TV every few days when I was a kid, and I remember enjoying it, but the late director's opinion certainly carries more weight than mine!

5 Dolls has what is one of the most ebullient and mischievous jazz scores I've ever heard. The main title, "Cinque Bambole" ("5 Dolls"), features a mixed chorus repeating "1-2, 1-2-3-4-5 doll!"

Later in the piece a fellow can be heard doing something arcane which I guess involves the holding of one's nose and then attempting to imitate the sound of a kazoo. This buggy little shenanigan is actually the main component of the one Umiliani composition that became well known here in the States, originally from a film called *Sweden, Heaven and Hell*, probably a soft-porn bit of fluff. During pre-*Sesame Street* days the Muppets enjoyed success, appearing on variety shows such as Ed Sullivan's, and one of their numbers was performed to the catchy strains of this wacky nasal jingle known as "Mah-na, Mah-na." Even though *5 Dolls* is, to a large extent, a duothematic score, the essential melodies coming from tracks 1, "Cinque Bambole," and 2, "Luna D'Agosto" ("August Moon"), it is a pleasure to listen to the whole disc because the music is so consistently and wonderfully blithe. The ticklish irony here is that Umiliani served up such a score for a film which concerns itself with some nut killing people and storing their nude bodies in a meat locker.

The other release, *Death Knocks Twice*, is from a 1969 production starring Anita Ekberg (*La Dolce Vita*), Adolfo Celi (large in *Thunderball*) and directed by Harald Philipp. The film is particularly obscure, but I do know the plot has to do with the investigations of murders potentially connected to a psychotic painter. The score, a damn fine one, is slick and sexy with organ, electric guitars, and lots of screaming brass pumping up the orchestra; it's notably the kind of bold work that I've come

naturally to assume owes a debt of existence to Barry's *Goldfinger*. The main theme, "My Face/Un Posto per un Addio" ("A Place for Goodbyes"), is a luscious indulgence into '60s Eurotrash sensationalism, a now-extinct flavor of high-energy film music that equated women with danger, sex with threat. The Italians could do very well with the convention and one of my favorite examples, Stelvio Cipriani's theme for *The Laughing Woman*, is quite similar to "A Place for Goodbyes." The vocal, "My Face," if we can trust the specs given on the CD case, is performed by Edda Dell'Orso. To the best of my knowledge this is the only time she has actually sung lyrics, and in English no less! Her voice is sultry and rich, and her accent is delightfully thick; some of the words are just a tad out of reach, but for a taste: "You smile and my color is blue, but my color gets gray if your smile is away—that's my way!"

If you pick up either of these (not a bad idea) and you find you want more (a likely prospect and a sure sign of severe coolness on your part) there are two other Umiliani releases that should be available through the dealers: *I Piaceri Proibiti* (*The Forbidden Sex*, CAM/King Japan WWCP 7212), and *Jazz at the Movies—Chet Baker Performing* (CAM Vintage Series CVS 016), which has several cuts from two Umiliani scores, *L'Audace Colpo dei Soliti Ignoti* (1959) and *Smog* (1962). Mr. Umiliani is presently recovering from a stroke he suffered a few years ago; may we all wish him a speedy and complete recovery. —**John Bender**

Andy's Best and Worst of 1996

Our esteemed columnist continues his tradition of year-end picks and pans. His opinions are important because they are being printed on paper.

by **ANDY DURSIN**

Yes, 1996 is history. Gone, though a few of this year's scores will obviously not be forgotten. There were a handful of excellent scores in 1996, though a few highly anticipated sci-fi efforts fell just short of expectations (Goldsmith's latest *Star Trek*, David Arnold's *ID4*). On the whole, there wasn't a whole lot to write home about, something evidenced by the fewer votes cast in this year's FSM Readers' Poll (see below) and the fact that I had a hard time coming up with five truly great film scores on my own list.

Too much movie music in 1996 fell victim to the current trend of loud, percussive, orchestral underscoring that captures the moment at hand, not the overall dramatic situation of the characters in the narratives they are supposed to be backing. Far too many scores these days—particularly coming out of the current batch of talented younger composers who quite possibly don't have the power to offset the musical needs set by producers and studio executives—are written in this manner, which often results in non-thematic music that could be used in any generic movie.

I couldn't think of a better example recently than *The Relic*, Peter Hyams's thrilling monster-loose-in-the-museum adventure, certainly the best picture to come from that filmmaker in over a decade. John Debney, who has done some good work in films and television, wrote a score that was all wrong for this movie (it would be all wrong for any movie), and it's typical of how a lot of current film music fails to enhance the inherent drama. Debney's score lacked any semblance of a theme, not one recognizable motif for any of the characters or even the monster (even *Godzilla* had one), and instead underscored every scene with all the subtlety of getting a friend's attention by knocking him out with a sucker-punch. Composers often complain about being drowned out by sound effects, but often times in this movie, the loud thud of the monster's footsteps and beastly screams were drowned out by a potpourri of tired movie-music clichés. Obviously, the music didn't help the film in any regard, despite the fact that Hyams (who reportedly tinkered with the score after the fact, as per his custom) did a superior job building suspense in this frequently claustrophobic thriller.

Unfortunately, this is indicative of many scores in the past few years. Other genres—romantic melodramas, comedies, what have you—have been plagued as well. My wish for 1997 is that whoever is making the decision to score movies in this manner changes his/her mind about how film

music should sound and work with the drama. Less music might be a good idea... and so might better music, scores with themes or musical ideas that create a cohesive sound around characters and dramatic situations, be they for giant monsters menacing museums, pirates roaming the Seven Seas, or movies about racial injustice in the South.

In the meantime, here are five truly good scores that passed muster on the Dursman's Top Five list:

THE BEST OF 1996

1. *Sleepers*, John Williams (Philips)

Unlike the dramatic one-sidedness of *Nixon*, John Williams's solemn dramatic score for Barry Levinson's disappointing child-abuse drama/courtroom vengeance thriller hits all the right notes, easily standing as the composer's finest "serious" score in years. Levinson's picture contains a tremendous range of emotional scenes, ranging from childhood innocence, to our protagonists' abuse at the hands of a sadistic prison guard, the later murder of the guard by two of the now-grown children, to their attempts at clearing their names on the stand. The movie strains to cover the conflicting morality of the story (particularly concerning the boys' "triumph" in court at the end), but the contrasting, haunting, dark undercurrent that permeates the entire movie, even in its more "uplifting" portions, only fulfills its promise in Williams's truly outstanding score.

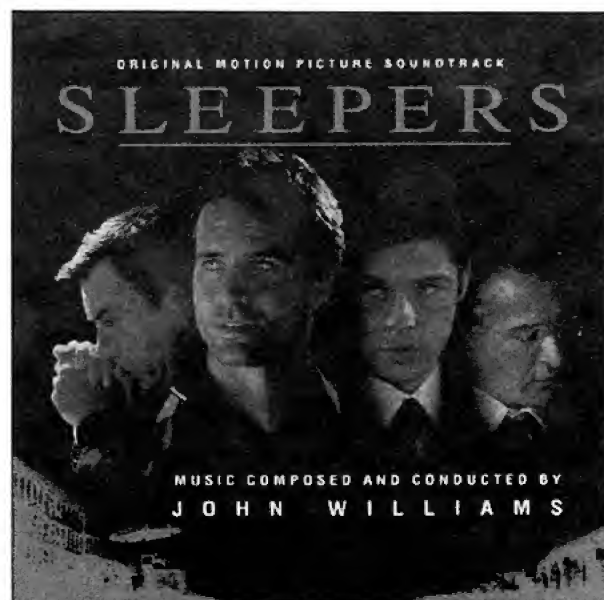
This effort somehow is able to sustain a consistent mood—of melancholy, tragedy, loss, as well as hope—while still being often dissonant and disturbing. An eerie descending motif for electric guitar and synthesizers (later joined by full orchestra), utilized during the film's unsettling early passages, lingers long in the memory after the final fade-out. So too does Williams's emotional, elegiac close to the story, one that poignantly represents the bond between the characters and the loss of an innocent time. Much of the work is thematically dense, keeping in tune with the subject matter, supported by a main theme that never finds its resolution until the very end—but the music is everything the film should have been: disturbing, hopeful, and filled with some incredible moments (tracks like "The Football Game," "Praying the Rosary," "Hell's Kitchen" and "Reunion and Finale").

In a year of bombastic overindulgence, of themes that run in one ear and out the other, *Sleepers* stands apart as a perfect example of excellent film music working hand-in-hand with the film: improving its source, all while working tremendously on its own.

2. *Fly Away Home*, Mark Isham (promo CD only)

Mark Isham's soaring score for this outstanding Carroll Ballard family picture has yet to receive a commercial album release, despite receiving critical raves, frequent inquiries from audiences, and the inclusion of the year's best original movie song ("10,000 Miles"), penned by Isham and Mary-Chapin Carpenter. Amazing for this day and age, Ballard matches the breathtaking, Oscar-nominated cinematography by Caleb Deschanel with Isham's music—and barely any dialogue—over the movie's climactic aerial flight, illustrating just how powerful and memorable film music can be when it gets the chance to work on its own terms, and is not buried under dialogue and an endless barrage of sound effects.

The score also never employs the sledgehammer approach, never once goes overboard on *Gone with the Wind* symphonic swells, and still elicits more emotion at the finale than any overtly sappy formulaic music would. The use of "10,000 Miles" in itself is something we also rarely see at the movies



now—a song that is essential to the narrative of the film, working in contrasting montages at the beginning and the end of the picture. Its lyrical, poetic quality makes the song, and the entire score, Isham's finest cinematic work to date.

3. *The Hunchback of Notre Dame*, Alan Menken and Stephen Schwartz (Walt Disney)

It probably figures that, after the immense popularity of *The Lion King* and the merchandising machine of *Pocahontas* (which was, in reality, one of the slightest and most unsatisfying animated fables ever from this studio), Disney was due for a let-down at the box-office. However, from a creative and dramatic standpoint, *The Hunchback of*

Notre Dame surpasses all of the studio's "modern-day" animation efforts.

Needless to say, Alan Menken has outdone himself once again with a heavily thematic score incorporating Gregorian chants, which here is less intent on coming up with a showstopper than it is creating songs that capture the characters and high points of this gothic work with respect. Just as important is the fact that the music—the score as well as the songs—is both ferociously ominous and evil when it needs to be, and still soars during the story's most poignant passages. The film, while currently being looked down on by pop-culture cynics, should ultimately stand as the most dramatically substantial Disney animated feature, and Menken's music ought to be equally admired for its restraint and impressive ability at weaving so many different emotions and themes—and adult ones, as well (witness the song "Hellfire")—into a seamless whole. Victor Hugo with music? Well, it's been done, and exceptionally well, at that.

4. *Haunted*, Debbie Wiseman (Filmtrax/Silva Screen UK)

Never heard of it? Join the club. This superb supernatural thriller, set in England during the 1920s, was never given a U.S. theatrical release, despite having a solid cast (Aidan Quinn, Kate Beckinsale, John Gielgud), a story adapted from a James Herbert novel, and Francis Ford Coppola as one of its executive producers. With all of the pre-tentious garbage and Tarantino copycats that have found their way into the art-house theaters these days, it's hard to believe a distributor missed the boat on this one, but alas, *Haunted* went right to video, where it now sits on a shelf next to all of Charlie Band's excruciating made-for-tape dreck. (Go out and rent it!)

What impressed me the most about the film was Debbie Wiseman's elegant, classy score, containing the requisite "scary" tracks (small chorus and orchestra) along with a beautiful main theme, played on solo piano, that sounds as good as John Barry at his most romantic. While the movie might

about it), but this is still one of the most all-out imaginative and hysterical films of recent years. Danny Elfman's marvelous, jokey score is both a tribute to the Bernard Herrmann/*Day the Earth Stood Still*-school of sci-fi scoring (with its theremin-sample synthesizer and blaring brass heralding the arrival of the wickedly funny, ILM-animated aliens) and the eclectic sounds of '60s cocktail lounge music, most noticeably when Martin Short's inspired parody of former White House P.R.-man George Stephanopolis takes Martian-girl Lisa Marie into the secret "Kennedy Room."

With a thundering main theme (played over the movie's top-notch opening credits), Elfman's score makes for inspired listening, in addition to being one of the most enjoyable and crucial ingredients in Tim Burton's manic spoof. While the movie might carry a bad rep around for a few years (it cost plenty and made little back), I wouldn't be surprised if it turned into a cult classic in time, just as Elfman's score should remain popular with listeners for years to come.

Honorable Mentions

This year, additional thumbs-up go to:

Patrick Doyle's at-times operatic score from *Hamlet* (Epic). Less frantic than *Frankenstein*, this makes a fine companion to *Henry V* and *Much Ado About Nothing*, complete with a large choral finale.

James Horner's restrained score for *Courage Under Fire* (Angel), a great movie that went unnoticed in the summer box-office race and at Oscar time. (Did Fox even push this for awards?)

Jerry Goldsmith's generally terrific *Star Trek: First Contact* (GNP/Crescendo), which ultimately suffered from some weak Borg cues penned by his son, Joel, and unneeded inclusion of themes from *Star Trek: The Motion Picture* (see below).

David Arnold's *Independence Day* (RCA Victor), which had some great moments despite its adherence to today's "bigger is better" mind-set of bombastic action. Still, the lyricism of *StarGate* and *Last*

The Beast, Don Davis (Varèse Sarabande)

This score epitomizes everything wrong with '90s film and TV scoring. Picture this familiar setting: an ocean, a swimmer, and no one else around. The swimmer gets into the water, and the camera ominously starts to pan around her. The ocean is a deep and mysterious place, and who knows what's lurking in the deep out there?

If this was *Jaws* and John Williams, we would begin to wonder about what horrors could be lurking below through his low-register motif, a theme that signals the presence of something far-off drawing closer. The growing anxiety of the music develops suspicion and ultimately fear in the audience, who are beginning to wonder what will happen next...

However, this is *The Beast*, that NBC mini-series blockbuster, and we know that SOMETHING AWFUL is about to happen REALLY REALLY SOON because THE MUSIC is so OBNOXIOUSLY LOUD and we aren't SURPRISED by the UPCOMING ATTACK that'll happen when DON DAVIS'S MUSIC gets EVEN LOUDER than it ALREADY IS NOW! The solution to this problem, and that of many other problematic film scores these days, is simple: less is more.

The Frighteners, Danny Elfman (MCA)

I was geared up for this Peter Jackson horror-comedy, thinking it would be a hysterical morbid romp. Well, it was a morbid romp, just not hysterical, amusing, or entertaining in any regard. *The Frighteners* was, simply put, a dreary mess.

Unfortunately, the banality of the film also trickled down to its music score, composed by the usually reliable Danny Elfman. *The Frighteners* sounds like a hyper *Beetlejuice* without the melody, with plenty of frenetic passages underscored by a throbbing percussion section and a harpsichord. Sadly,



It doesn't take a genius to figure out that, if *Haunted* was made in the U.S., instead of Debbie Wiseman's elegant, classy score, the music probably would have been a non-stop assemblage of otherworldly cues crudely mocking the most bombastic moments of *Poltergeist*.

have been shafted at the box-office, Silva Screen's U.K. branch, Filmtrax, issued a fine, if somewhat redundant, soundtrack album, available at the usual specialty shops. It doesn't take a genius to figure out that, if *Haunted* was made in the U.S., the music probably would have been a non-stop assemblage of otherworldly cues crudely mocking the most bombastic moments of *Poltergeist*. Here, it's a score that's supremely subtle for its genre, with lyrical moments that rank with some of the best music written for a film of this kind since Goldsmith's classic score for that 1982 Spielberg production.

5. *Mars Attacks!*, Danny Elfman (Atlantic Classics)

It might be a box-office flop (most moviegoers I saw the film with had no idea what was funny

of the *Dogmen* showed up at certain points.

David A. Stewart's nice, subtle score for *Beautiful Girls*, unreleased commercially. Will someone let this former Eurythmics member score a major motion picture?

And, last but not least, David Newman's amiable score for the Arnold Schwarzenegger comedy, *Jingle All the Way*, which received a couple of token cuts on TVT's soundtrack album.

Disappointments of the Year

These aren't necessarily the Worst Scores of the year (though they might be close), but scores for big-time projects that had the potential to be better—a lot better—than they ultimately were.

the harpsichord isn't particularly well-utilized—it's just another part of the dissonant orchestral/choral rambling. Texturally, the score never goes anywhere, either. It's just more of the same from beginning to end, loud without being particularly meaningful, and any chance Elfman has to slow down and evoke something other than bombastic horror is restricted to brief moments that aren't enough to offset the tedious tone set by the rest of the music. It could well be that Jackson's film was the culprit, but in terms of sheer listenability, this is one of Elfman's most uninteresting scores.

A Time to Kill, Elliot Goldenthal (Atlantic Classics)

I appreciate portions of Goldenthal's score, but can someone please tell me what the heck it was

doing in this movie? After the requisite bluegrass-sounding opening, Goldenthal's music goes in all sorts of avant-garde directions, none of which suits the intimate nature of this character-driven courtroom drama. Immediately following that passionate line articulated by Samuel L. Jackson and seen in every trailer from the movie ("Yes, they deserve to die and I hope they burn in hell!"), Goldenthal's music goes completely nutty, with brass blaring forth like a swarm of Irwin Allen's bees unleashed on a park of unsuspecting tourists. Coupled with Joel Schumacher's over-the-top direction, this sequence proved unintentionally funny rather than dramatically powerful.

And the Rest of '96

Best Use of Previously Released Material Award

To Danny Elfman for his superlative inclusion of Lalo Schiffrin's classic TV theme in his *Mission: Impossible* score (PolyGram). The rest of the score was remarkably restrained for an action flick these days, with a tremendously exciting final track underscoring an unbelievable (but fun) climax that made you almost forget how confusing and tedious the rest of the movie was.

Worst Use of Previously Released Material Award

To Jerry and Joel Goldsmith's tag-team score for *Star Trek: First Contact* (GNP/Crescendo). Jerry's



main theme is easily one of his best in the '90s, but the use of the classic "Klingon Theme" from *Star Trek: The Motion Picture* was strained and almost laughable, altering the mood of the opening

battle montage (and, as my friend pointed out, wasn't it originally intended to represent the bad guys?). Even odder was the fact that the film closed with a matte shot showing a group of characters set against a forest while the ST:TMP main title plays... even though this theme was scarcely heard throughout the rest of the movie. Was Goldsmith too tired to arrange his own (fine) "First Contact" theme for the finale? Did he include his original theme simply because he ran out of time?

Whatever the case may be, the ST:TMP theme appears here in a strictly obligatory manner. And even more bizarre, the curious concluding combination of visuals and music shockingly recalls the final shot of William Shatner's ill-fated *Star Trek V*! It left me thinking of Bran Ferren's awful oil-slick visual effects when I should have been thinking of this competent series entry and, more importantly, Goldsmith's superb new theme.

Most Effective Bombastic Action Score

Alan Silvestri's music for *Eraser* (said to have included concepts from his rejected *Mission: Impossible* score) worked on the same level as one of his old *CHiPs* scores. It's best appreciated with the entertaining movie—which, silly and unbelievable as it was, was still light years ahead of its D.O.A. summer action-movie competition. And

speaking of which...

Least Effective Bombastic Action Score

Ever seen a car chase filmed in *N.Y.P.D.* Blue-style close-ups with shaking camera angles? Or a protracted climax involving a group of Shatner-style fist-fights? Well, look no further than Michael Bay's nauseating actioner *The Rock*. If Bay deserves to undergo some kind of torture for his direction of this mess, all we have to do is strap him into a chair, turn on the stereo, and make him listen to the awful score by Nick Glennie-Smith, Hans Zimmer and Harry Gregson-Williams (yes, it took three people to compose this garbage). And be sure to turn it up *real loud*!

Worst Use of Electronics Award

To Jerry Goldsmith's *The Ghost and the Darkness* (Hollywood), a generally superb score with some potent passages, but also the unfortunate tendency to use a fake-sounding, sampled, grunting chorus that sounds more



like the Budweiser frogs exchanging pleasantries than the ethnic life of the African continent.

Most Amusing Theme

I know many will groan over this, but I loved Hans Zimmer's

spaghetti-esque guitar motif, performed by Duane Eddy himself, for John Travolta's bad guy in *Broken Arrow* (Milan). Sure, the rest of the score fell into the "too much, too loud" category, but at least this theme was, for lack of a better term, cool.

Unsung Composer Award

To Michael Convertino, who has done a superb job in recent years scoring *The Santa Clause*, *Bed of Roses*, *Things to Do in Denver When You're Dead*, and the independent feature *Pie in the Sky*. Convertino's wistful music is often lyrical, delightful, and distinctive, even in films that can be far from it (like *Things to Do in Denver...*). Here's hoping (as other FSM readers pointed out) that we hear more from Convertino in the near future.

Best TV Score

A tie between W.G. Snuffy Walden's poignant score for the excellent made-for-cable drama, *Homecoming*, and David Benoit's lovely music for Sally Field's ABC telefilm, *The Christmas Tree*.

Botched Album Award

To RCA Victor's poor compilation of tracks from David Arnold's *Independence Day*, which egregiously



omits the concluding cue! Also badly produced was *The Ghost and the Darkness*, which botched the music from that film's finale as well, leaving out Jerry Goldsmith's old-time Hollywood crescendo that impressively brought the movie to a close. (Blame today's post-production schedules, which require an album to be produced prior to the recording of all the music.)

Best New Concept

Joel McNeely's impressive *Star Wars: Shadows of the Empire* (Varèse), an original work commissioned for Lucasfilm's multimedia *Star Wars* adventure. A strong effort from McNeely, who shows here—even more so than in the *Young Indiana Jones* scores—his ability to create pseudo-Williams



cues in his own manner without totally ripping them off. Even if the album doesn't reach the billions of listeners that Williams's themes did, the use of his *Shadows* music in the new, impressive Nintendo 64 videogame adaptation should definitely give the composer more exposure than this surprisingly solid album will.

Best Compilation

TVT Records' overdue new batch of *Television's Greatest Hits* albums. Neat rediscoveries: John Parker's driving themes for *CHiPs* and *Trapper John*, Danny Elfman's *Sledge Hammer*, and a bevy of western themes by composers not known for their TV work, including Ennio Morricone (*The Men from Shiloh*) and Maurice Jarre (*Cimarron Strip*). Excellent sound (with few recreations) plus improved liner notes culled from Tim Brooks's outstanding guide to TV shows help make for inspired listening. Still a bit pricey (each over \$20), but the



album best representing your era is sure to give you a healthy dose of nostalgia.

Best Reissue

Intrada's long-awaited redo of Craig Safan's *The Last Starfighter*, with flawless sound and an

ample amount of needed unreleased cuts.

Best CD-ROM Section

Fir Suidema's excellent supplemental package accompanying his reissue of Frank LaLoggia's *Lady in White* score (Southwest). With plenty of stills, production information, and an interview with the composer/director, this resembled a laserdisc supplement instead of the usual, mostly promotional material that comprises most CD-ROM soundtrack sections.

Rip-Off Awards

First, to Lucasfilm via RCA Victor for their umpteenth re-release of the *Star Wars* soundtracks, once again resequenced and "new and improved" (for only \$30 a pop!). So I guess John Williams's sequencing for musical listenability meant nothing? And the \$60 box-set from three years ago was... a completely unnecessary waste of time?

Secondly, to MCA's reissue of John Williams's *E.T.*, which replaced the original album's sublime collection of tracks with either inferior, alternate performances or new material that works only in conjunction with the film. Why bother fooling with a good thing? (continued)

Finally, a "nice-try" rip-off award to certain advertisers in FSM hawking readily available soundtracks as "rare" or "collectible" in their efforts to secure a *Tribute to Jerry Goldsmith* SPFM CD, *Cocoon* or *The Witches of Eastwick* in exchange. Like *Cousins* or the Intrada *Planet of the Apes* are of comparable value to *The Rescuers Down Under*. Please, give us all a break, okay?

Strangest Album Track

Monk & Canatella Band's not-in-the-actual-

movie-designated "Trout" on Milan's *The Island of Dr. Moreau* soundtrack album. Amazing as it might seem, this '90s industrial improv (for lack of a better term) is actually a remix of music from Jerry Goldsmith's *Planet of the Apes* score. That's right, Jerry's in the house!

And Another Happy R.I.P. to...

Elmer Bernstein's *Last Man Standing*, Alan Silvestri's *Mission: Impossible*, Jerry Goldsmith's *Two Days in the Valley*, Howard Shore's *Ransom*, Wynton Marsalis's *Rosewood*, and Thomas Newman's *Marvin's Room*. May they live again in other, better

movies scored by the same composers.

Back in 365!

As they say, that's all folks. Let's hope 1997 turns out to be better than '96... that the best music we hear won't necessarily come from the *Star Wars* Trilogy reissues (though we won't be all that surprised)... and that composers get more of a chance to use their creative sensibilities and not rely on the same old song we've heard too many times in the '90s. Have a great year, folks, and we'll see you in time for the Winter Games of '98!

ANNUAL PAGAN TRADITION

Readers' Poll: Best and Worst of the Year

Forget the elite, the highbrow, the individual preferences of a single hifalutin critic. There's safety in numbers, and comfort in the lowest common denominator. So here it is!

Compiled by Andy Dursin

It was a Danny Elfman kind of year, thanks to his unconventional score for the summer's most vapid blockbuster (other than *The Rock*), *Mission: Impossible*. Otherwise, the vast majority of FSM readers said that 1996 was, on the whole, a year to forget; despite a handful of competent scores, there wasn't a great deal to stir your musical passions. And while some scores could be classified as "good," there were few that could be called "great." Nevertheless, here's how this year's group were ranked by the FSM readers:

1996 Readers' Picks

1. *Mission: Impossible* (Danny Elfman)
2. *The Ghost and the Darkness* (Jerry Goldsmith)
3. *Star Trek: First Contact* (Jerry Goldsmith)
4. *Michael Collins* (Elliot Goldenthal)
5. *Sleepers* (John Williams)
6. *The English Patient* (Zbigniew Preisner)
The Hunchback of Notre Dame (Alan Menken)
7. *Fargo* (Carter Burwell)
8. *Hamlet* (Patrick Doyle)
Mulholland Falls (Dave Grusin)
9. *The Spitfire Grill* (James Horner)
10. *Twister* (Mark Mancina)
The Phantom (David Newman)
The Portrait of a Lady (Wojciech Kilar)

Readers' Oscar Guesses

Dramatic Score: *Sleepers*, *Michael Collins*, *The English Patient*, *Hamlet*, *Fargo*. (Four out of five accurate; the Academy picked *Shine* instead of *Fargo*.) Comedy or Musical Score: *The Hunchback*

of *Notre Dame*, *Emma*, *The Mirror Has Two Faces*, *James and the Giant Peach*, *That Thing You Do!* (Three out of five correct; Academy had *The First Wives Club* and *The Preacher's Wife* instead of *Mirror* and *Thing*.)

Best Composer of the Year

Danny Elfman. For the first time in many moons, Elfman was the runaway winner in '96, thanks to *Mission* and his late-year fave, *Mars Attacks!* Jerry Goldsmith came in a distant second, on the strength of *Star Trek* and *Ghost*.

Worst Composer

Hans Zimmer. Two words pretty much say it all...

Worst Score

The Rock. The unanimous winner in this year's balloting. A landslide of badness, if you will.

Best Unreleased Score

Fly Away Home, Mark Isham. With *Mars Attacks!* being released, the next top vote-getter for unreleased score was Mark Isham's lovely music for this acclaimed family film. Also noted: David Newman's *Matilda*.

Best Label

Rhino. With a plethora of outstanding reissues primarily from the Turner/MGM vaults, Rhino took home this year's award with ease. Second place: Intrada.

Worst Label

Silva Screen. Not a whole lot of responses in this area this past year, but we'll give it to Silva since readers

seem to despise their weak compilation series on the whole. Fox was also mentioned, on account of their long-promised second batch of "Classic Series" releases, even though Fox hasn't actually had a record label for two years now!

Best Reissue

Ben-Hur (Rhino). This deluxe 2CD set of Rózsa's classic came in ahead of Varese's *Vertigo* reissue of the original Hermann tracks. Speaking of which...

Best New Recording of Film Music

Vertigo (Varese). A superb re-recording by Joel McNeely of Hermann's Hitchcock classic.

Best Compilation

Music for a Darkened Theater, Vol. 2 (MCA). Danny Elfman's long-awaited follow-up took home this year's award. Finishing second was *The Fantasy Film Worlds of Irwin Allen* (6CD box set, GNP/Crescendo).

FSM Feedback

In our quest for self-improvement, second only to Jose Canseco in his off-season work-outs, this year we solicited responses on the magazine itself:

Best FSM Article

Doug Adams's "Action Scores in the '90s" (Sept. 1996, #74) took home this year's (first annual) FSM prize, followed by John Walsh's "Ten Most Influential Film Composers" (Jan./Feb./March 1996, #65/66/67) and Adams's piece on David Shire's *The Taking of Pelham One Two Three* (April 1996, #68). Truth be told, however, readers also mentioned numerous other pieces from FSM, from the recent John Barry coverage to the Akira Ifukube CD reviews last summer. So, it didn't seem like there was a lack of quality content this past year. On the other hand...

Worst FSM Article

Hands down, without a doubt, not even close, thoroughly despised by virtually every reader who responded to this question was the "Best Scores of the '90s" (August 1996, #72). So bad was it, in fact, many readers thought it dragged down the quality of the entire magazine. Runner-Up: John S. Walsh's "Little Movie Music Glossary" (May 1996, #69), which others thought did the same. Readers also voiced displeasure at the lack of CD reviews in *Score* (see our assorted comments section below) and were tired at the amount of seemingly endless "Ten Best" lists in the Mail Bag section.

Most Annoying FSM Mail Bag Contributor

A tie between John S. Walsh and John Steven Lasher, although it's possible people confused Mr. Lasher with baseball bat-wielding John M. Stevens. Hmm... I wonder what the prize could be? Perhaps a six-month ban from the Mail Bag?

And Now, Our Famous Assorted Comments Section

As I mentioned before, the lack of great scores in 1996 resulted in a lot of "I just wasn't interested in discussing this past year... let's forget about it" comments in the Readers' Poll submissions. Here's the best of the rest:

From Chris Walsh: "The best trend is the rising level of classiness in film music recordings. This, much to my surprise, is thanks to almost every label (Varèse, GNP, Silva Screen's Herrmann and Moross discs, RCA, Monstrous Movie Music, John Mauceri and the Hollywood Bowl Orchestra), as well as Koch, currently the classiest outfit in this line of work." Chris also noted (and I would agree with him) that the "Scariest FSM cover was issue 75. It made me think for a moment that John Barry had died!"

Kyu Hyun Kim noted, "David Hirschfelder's *Shine* was probably the best conceptually interesting film score last year. Although I was not entirely satisfied with the way some classical pieces were interrupted by dramatic underscoring, on the whole the experiment was a laudable affair. Hirschfelder's own compositions, by the way, incorporate idioms and phrases used in Rachmaninoff and other classics into itself all the while maintaining its distinct voice, which is no mean feat."

From Bruce Younger: "Worst continuing trend is the reliance on composers who can't really compose (i.e. the Hans Zimmer factory) at the expense of those who can (e.g. John Scott, Michael J. Lewis, David Shire, Lalo Schiffrin)."

James Torniainen noted, in a year with lots of late or non-existent score albums, that we should be thankful for "Atlantic Classics, but they should be looking into releasing *Phenomenon*, *Michael* and *Fly Away Home* as well. So many more scores should have been released."

Robert Hubbard said, "While it's good to be living in a time when so much film music is being made available, one annoying thing about the promos and bootlegs is the pricing on them. When collecting film music starts approaching the level of comic, baseball card and even Barbie doll collecting—with scamsters out for the buck, hawking stuff at outrageous prices—then it stops being fun." Robert also noted that "it's great to see FSM quickly becoming the *Film Threat* of the soundtrack world"—though I'm not sure that's such a good thing.

Several readers had their own ideas on the year's worth of *Film Score Monthly*. From **Peter Avellino:** "FSM seems to be on the right track in terms of encouraging intelligent debates on film music and how they relate to the films, which is what the focus absolutely should be. Childish, immature pieces like the decade ten-best do nothing to help this, but articles like the 'Action Scores in the '90s' do."

Thomas Vogt added, "I hope someone goes back and does the 'Best Scores of the '90s' in about

two years and takes it seriously."

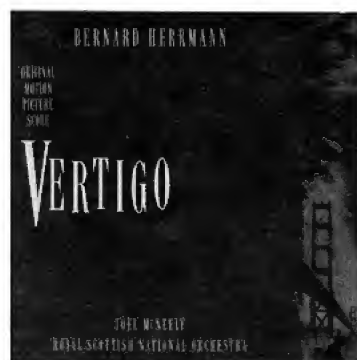
James Torniainen noted that the worst FSM section has unfortunately become the "Score" reviews. "These are no longer any use to anyone who collects film scores written since 1970! What did we get, about three proper CD reviews of summer scores? It's no fun to write them all yourself!" This sentiment was also echoed by other readers wanting more CD reviews as well, instead of a run-

sional trader **Alex Zambra** gave a fellow dealer, whose name we'll withhold, the Award for Worst Dealer: "If [Name] is a dealer, give the award, 'Thou shalt respond to thy correspondence and thou shalt honor thy auctioneers.'" Yes, this isn't a very useful comment without the person's name, but it seems all the secondary-market collectors have been bad-mouthing one another.

[Ed's note: This is probably a good time to men-



Some of the readers' favorites in 1996: Rhino's 2CD book-bound reissue of *Ben-Hur* (Rhino was also voted best label), composer **Danny Elfman**, and **Varèse Sarabande's** re-recording of *Vertigo*.



ning column mentioning 30 albums per issue.

Helmut Reichenbach of Dusseldorf wrote, "While Lukas's plebian prose makes for frankly awful liner notes, his coarse pinpricks fit right into film music's only tabloid, *Film Score Monthly*. Lukas Kendall is without question the Mr. Blackwell of the soundtrack world. On the other hand, Jeff Bond's continually mystifying praise of recent Jerry Goldsmith scores only serves to confirm that Bond has not bothered to hook speakers to his CD player. Only *Star Trek: First Contact* contains any hint of the Goldsmith of old, and happily only a small portion of that score was spoiled by his son. (Wouldn't it be nice to find out that it was actually Joel Goldsmith who wrote *I.Q.*, *Congo* and *First Knight*?)" (Jeff Bond would like to thank Helmut for the tip regarding his stereo system.)

Referring to the growing number of CD auctions filling the ad space in FSM, reader and occa-

sional trader **Alex Zambra** gave a fellow dealer, whose name we'll withhold, the Award for Worst Dealer: "If [Name] is a dealer, give the award, 'Thou shalt respond to thy correspondence and thou shalt honor thy auctioneers.'" Yes, this isn't a very useful comment without the person's name, but it seems all the secondary-market collectors have been bad-mouthing one another.

Following Robert Knaus's assessment, "Hey! 1996 was awful!" **Bruce Younger** noted that "I've been following and collecting film scores since 1972, and I think I can safely say that not only was this the worst year for movies, it was a very bad year for film music. Almost any other year, I'd be embarrassed to include my five choices for best score on such a list. Let's hope that 1997 will be better."

That, I believe, is something we all agree on. As usual, we'll see you back here next year. Aloha! •

RARE SOUNDTRACK CD AUCTION

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All bids must be in writing (mail bids). No phone calls please! You can write as much as you like. The highest bid wins. All bids must be postmarked no later than Sat., May 10, 1997. Shipping and handling are extra costs. Payment must be made out to David Poremba in U.S. or international postal money orders only. Winners will be notified by mail.

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Into the Dark Pool of Soundtrack Related

by JOHN BENDER

I present for your edification hip stuff for hot cats, several new compilations of cold-war, big band exotica, glamour jazz, sex and strings and hard core acid lounge, all circa late '60s, early '70s.

From Italy are **Easy Tempo Vol. 1: A Cinematic Listening Experience** (Right Tempo Classic RTCL 813 CD, 18 tracks - 63:43) and **Easy Tempo Vol. 2: The Psycho Beat** (Right Tempo Classic RTCL 816 CD, 21 tracks - 55:45). Both predominantly feature film themes from the golden age of Italian exploitation: *The She-Cat in Heat* (1972), *The Code of Oriental Love* (1974), *The Tiffany Memorandum* (1967), *Mad Sex* (1973), *The Angels of 2000 AD* (1969), and many others. Most of what's being pawned off today as cool lounge sophistication are silly facsimiles, Gilligan and the Skipper in tuxedos, but the *Easy Tempo* set give up the real thing:

Track 4, Vol. 1, "I Giovani Benvenuti" from *The Benvenuti Family* (1968) by Armando Trovajoli is the kind of urban groove that could be heard in any dimly lit smoke-filled '60s night spot.

Track 5, Vol. 1, "La Cortigiana" ("The Harlot") from *The Code of Oriental Love* (1974) by Alberto Baldan Bembo is a black satin rip-off of Nelson Riddle's most blatant expression of musical genius, "Route 66." You need to own this CD just so you can play "The Harlot" in your car; it doesn't matter if you're stuck with greasy locks and bad skin, this jam will make you cool. Hell, just play it loud at home and close your eyes, you'll feel the wind in your hair, the sun on your face, and you'll swear you can smell the perfume of a beautiful brunette.

The very next track, "Policeman Mark" by Stelvio Cipriani, is also for cruising in a Camero, this time with a hint of TV cop show in the percussion. Whereas "The Harlot" is pure posh, Cipriani's theme bears the subtle tint of pigeon drop and smog.

Other goodies: Trovajoli's "Sessomatto," jazz by starlight with one girl acting as four: two laughing, one sighing, and the fourth seductively playing scat with the title.

Guido and Maurizio De Angelis' "Gangster Story" from *The Police Charge, The Law Acquits* (1973) is a doped-up pop-rock backdrop to a cop

chase that never once pulls over to catch a breath; it's as fun and energized as anything on the current Lucertola release *Napoli Violenta*.

Gianni Ferrio's "Ira Rhythm & Blues" from *Death Caresses at Midnight* (1973) sounds like the seedy side of L.A. I see Frank Sinatra (young) playing a detective (thin lapels, smoking); he follows some creep into a cheap loud joint with bored girls dancing in cages—rated R.

Vol. 2, *The Psycho Beat*, begins with Piero Umiliani's "Photomodel": two girls scating, two guys panting their approval, a Hammond organ and a bass guitar leading them all into moral trouble. The message is clear: a couture photo session can be about more than fashion, more being libido.

Track 2, Nino DeLuca's "Rapimento in Sicilia" from *Girl with a Gun* is solid gold. Visualize Italian film music as a bullet slicing through sagging mounds of lesser scores; cues like "Rapimento" would be the metal jacket facilitating that shell's merciless trajectory. "Rapimento" describes the modern man having his cake and eating it too: bizarre, invigorating environments; the spinal buzz that accompanies anything potentially dangerous; sexual excitement; and everything packaged (orchestrated) in such a way so as to have it all seem spotless, polished and urbane. It's a drug absorbed through the ears and you gotta get addicted if you wanna be an alpha-male.

Track 9, Ferrio's "Valentina" (*Death Caresses at Midnight*) is a sassy little piece for slick intrigues; it could be used as a motif for Harry Palmer (*The Ipcress File*) on those good rare days when he isn't quite so "Alone."



Track 10, the main title of DeLuca's *Girl with a Gun*, is guaranteed to flabbergast. It's more of the same for those of us who loved the *Vampyros Lesbos/Jess Franco* disc; this cut must be the one that prompted them to call Vol. 2 "The Psycho Beat."

There is a short and sweet jazz/rock fusion labeled "Il Dopolotta," track 19, by Piero Piccioni; it's from the excellent Lina Wertmüller comedy *Dominic the Metal Worker; Wounded for His Honor*.

Cesco Anselmo's "Hurricane" is proof Neal Hefti's had an international influence; we can hear

his *Batman* theme reflected back at us from out of late '60s Italy.

Ishtar Editions (their motto is "We deliver the international language of music with an Italian accent!") has several sub-labels: Sensible, Roots, Right Tempo and Right Tempo Classic. Most of what they handle is jazz and world music; the few non-film tracks on these two discs are very cinematic sounding jazz performances from the extensive Ishtar holdings. The best of these are from two '70s LPs, *Woman's Colour* and *Here and Now 1*. To be honest I don't know if Screen Archives or STAR are, or will be, carrying the two *Easy Tempo* discs. If not you can try calling Othermusic in New York, 212-477-8150. Ask for Tom and tell him I sent you via *Film Score Monthly*, he'll get a kick out of that.

The English have released their own two-volume set of instrumental ambrosia culled from EMI's "Studio Two" label, United Artists Records and the KPM Recorded Music Library: **The Sound Gallery Volume One** (Scamp SCP 9707-2, 24 tracks - 60:37) and **The Sound Gallery Volume Two** (Scamp SCP 9723-2, 27 tracks - 68:30). They are being advertised as containing "Groovy suburban wife swapping party music—a soundtrack for today's swinging generation"—hey, was that political correctness that just flew out the window? I'll add to those reckless sentiments that much of what is on these two discs invites name-dropping out of respect for comparison: *Mannix*, *Starsky and Hutch*, *Dirty Harry*, *Our Man Flint*, Percy Faith, Santana, Billy Goldenberg (great music for '70s made-for-TV movies), Brit TV themes (Ron Grainer, Tony Hatch, Laurie Johnson). What about John Barry? The Barry sound isn't here, but the Bond/Barry spirit certainly is. No one represented on these collections goes out of their way to formally imitate Barry's unique orchestrations or compositional tendencies; how-

ever, pop on your copy of *On Her Majesty's Secret Service* and give a listen to the first minute or so of "This Never Happened to the Other Feller." It's the Bond theme, but more specifically Barry has arranged it in order to make it expressive of speed, movement, traveling in an automobile. Barry transforms Bond's theme into road music. If you listen closely to "The Other Feller" you'll hear that he even went so far as to include a synth substitute for the sound of the rushing wind. Road music (earlier I mentioned "Route 66," probably the ulti-

mate piece of instrumental road music) is congenial to the Bond aesthetic. We love hanging out with 007 because when we do, it immerses us in all the best of what the 20th century has to offer; Barry has always emphasized this association with Fleming's alter ego.

The *Sound Gallery* collections tender some supreme examples of high class "Bond quality" road music: "The Riviera Affair" (track 5, vol. 1) by

younger record buyers realize that there is much more to popular music than just singers and rock. He explained some of the more obscure film/TV connections that many of the tracks have. "Night Rider" (track 4, vol. 1) by Alan Hawkshaw was used in a '70s British TV commercial for Cadbury Chocolates, which had a James Bondish spy twist. "Marseillaise Generique" (track 9, vol. 2) by Francis Lai was the theme for a 1968 Brigitte



Neil Richardson, "Two Lane Black Top" (track 4, vol. 2) by James Clarke, "International Flight" (track 16, vol. 2) by David Snell, "Zodiac" (track 5, vol. 2) by David Lindup, and one of the most breathtakingly luscious bits of pop-expressionism I've ever heard, John Gregory's "Jaquar" (track 8, vol. 1). Heresy be damned—"Jaquar" is *better* than "Route 66"! Call me a liar, buy the disc and decide for yourself. Until "Jaquar" I never would have believed a piece of music could impel the mind into figments of thrilling sex in conjunction with, not a woman, but a fast car!

Give them a big band and the Brits will unfailingly kick butt, as they do on a couple of *Gallery* tracks that would have made outstanding dressing on some well-known '70s urban thrillers. For Harry Callahan there is "Black Rite" (track 2, vol. 1) by Mandingo; for John Shaft I'd recommend "Punch Bowl" (track 3, vol. 1) by Alan Parker. Anybody out there remember the Quinn Martin production *The Streets of San Francisco*? The program had a very distinctive theme by Pat Williams. I don't know which way the influence flowed on this, but Brian Bennett's "Boogie Juice" (track 21, vol. 1) is just too damn close to the *Streets* theme to bother mentioning coincidence; if I shaved as close I wouldn't have to open my mouth to show my teeth!

I spent a pleasant 30 minutes talking with the curator of the *Sound Gallery* discs, Tris Penna of EMI London. He's a big Jerry Cornelius fan (I elaborated a bit on Cornelius in the first installment of "Soundtrack Related," FSM #69, p. 22) and his intention with this project, besides selecting stuff that Cornelius himself might listen to, was to help

Bardot television special; Tris says it was broadcast in the States, and in fact I think I remember it. The Mike Vickers cut "On the Brink" (track 18, vol. 2) was used as the theme for an adult-oriented BBC program called *Play for the Day* (Vickers, an ex-member of Manfred Mann, also scored the Hammer horror *Dracula A.D. 1972*). "Half Forgotten Daydreams" (track 7, vol. 1) is by John Cameron, who also wrote the score for *Sunburn*, and I believe the Arrival soundtrack LP of that 1979 film is today a rather rare collector's item. "The Rat Catchers" (track 25, vol. 2) by Johnny Pearson is the theme of the '60s BBC series; even Tris doesn't know why the piece begins with

some guy saying "Say yes if you understand me." Last but not least is "Theme One" (track 27, vol. 2) by the fifth Beatle, George Martin. Before 1967 England had, believe it or not, no legal radio station devoted exclusively to pop music. This problem was rectified that same year when Radio One hit the airwaves for the first time. "Theme One" came out of Martin's commission to write an anthem for the new station.

Until I had my discussion with Tris I assumed that *The Sound Spectrum* (Sequel 1055-2, 17 tracks - 50:09) was a volume in the *Sound Gallery* line, especially since the disc is sub-titled "from the curators of the Sound Gallery." Turns out that the *Spectrum* CD is an example of jumping on the bandwagon; apparently the *Gallery Vol. 1* sold well enough to encourage the sincerest form of flattery. In the liner notes of *Gallery Vol. 2* Tris writes (using the curious nom de plume of Jerry Cornelius) of "...the disappointment felt by fans from the dull *Spectrum* [italics mine] of cash-in Curates' eggs of albums issued in the slip stream of the magnificence of *The Sound Gallery*..." The intrigues of record labels are fun to watch, but the point for us here at FSM is the music, and in that light *The Sound Spectrum* is a must-have simply because it features one of the best and most famous works of a wonderful film composer, the theme for *Get Carter* by the late Roy Budd (*Sinbad and the Eye of the Tiger*). *Get Carter* (1971) is a super-fine British gangster flick done in the hard-edged manner of *The French Connection* and *Point Blank*. Budd's theme is a crisp and cool jazz interlude that can't be forgotten; once heard in context with the film it will forever remind the listener of Carter, his harsh

style, his iron vendetta, his toneless and vague death. Michael Caine, who played Carter, says in the liner notes "Roy was a friend and a great composer. I loved his score and I'm very pleased that it's available once more." It was only available before on a long out-of-print Japanese LP. There are three other cuts from *Get Carter* on the disc: two songs and one instrumental called "Plaything." Also included is Budd's rendition of Morricone's theme for *Metti Una Sera a Cena* (*Metti, One of Us*, aka *Love Circle*). There are a few other nimble performances in this collection: "Stiletto" by Chico Rey, "Headband" by John Schroeder, "Birds" by Tony hatch and "Pegasus" by Mike Vickers. Two other tracks are from Brit TV but these had earlier been made available on the *A to Z of British TV* volumes.

Most of you know who Betty Page is, but, for those who do not: Porn as we know it today (*Hustler* magazine, hardcore XXX books and films) first appeared around 25 years ago. Prior to that we brutish males had to be content with what was called cheesecake, and it came in the form of "girlie," "nudist" or "photo" magazines and short, black-and-white silent striptease films. These products were actually quite tame and inoffensive, at least by current standards. Without a doubt the most successful and renowned model of this last gasp for burlesque was Betty Page. If you've seen the film *The Rocketeer* (it's good!) then you ought to know that the character of the Rocketeer's girlfriend was created to be Betty Page. Disney, lacking balls, changed her name and toned her down, or should I say *turned down*, as in *her temperature*.

There has been a Betty Page revival going on for at least a few years; on the topic of her and her career, there have been magazine and newspaper articles, fanzines, coffee table hardbacks, videos, model kits, comic books, and now a CD: **Betty Page, Danger Girl** (Q.D.K. Media CD 012, 22 tracks - 44:43) was produced in Germany. The hot-blooded guys at Q.D.K. did heavy research putting this together. Not only did they talk to Betty, but they asked Bunny Yeager to recall what music she played in the background during long, hot studio sessions. Bunny was herself a beautiful former photo model who moved to the other side of the camera; she went on to have a long and successful career as a glamour photographer. She confided that during shoots she has played records of Martin Denny and John Barry. It just so happens that *Danger Girl* contains a Barry track that possibly is being released for the first time, called "Mood One (a)." The sound quality is excellent and musically it is cut from the same cloth as just about anything from his *Beat Girl/Never Let Go* period—in other words, music for a '60s London street gang getting ready to rumble. I am shocked that this little treasure didn't make it onto one of the three *The EMI Years* discs; maybe the good folks at EMI are shocked too. I spoke to Thomas Hartlage of Q.D.K. and all he knew was that the Barry piece was buried in a package of library

tracks that had been purchased by his label for the purposes of putting this collection together.

Danger Girl has some other items of interest:

"Teledrama" by Malcolm Lockyer—the title says it all, sounds exactly like the stuff heard for '50s American TV detectives; "The Killer" by Mel Young, ditto, but with a dash of nightclub and chorus girls.

"Agent Who" by John Cacavas: this deserves close inspection; it is obviously a Bond-era spy theme. Cacavas, the composer of *Kojak* and *Horror Express*, does an A+ job of capturing the early Barry sound, one of the best imitations I've heard.

"Sidewalk Blues" by Roger Roger, a sad and sultry memory of a lost weekend, Bourbon Street panache with crying brass and vibraphone.

"The Dark Room" by Mel Young; I love this one, mostly because it reminds me of Barry's "Blues and Out" from *The Knack*.

"Tearaway Brass" by Lockyer—ever see spit come flying out of the business end of a horn? Listening to a recording you can't see anything, but this magnum of adrenaline makes it easy to visualize—don't sit in the front row!

The glossy hard-board *Danger Girl* case opens out into a booklet with over 70 photos of Betty, three in full color. Why God would sculpt a woman like Betty and then ask us not to lust is beyond me. Must build character or something.

Finally, there are two more from Sequel: **The Easy Project: 20 Loungecore Favourites** (Sequel 1010-2, 20 tracks - 62:37) and **The Easy Project II: House of Loungecore** (Sequel 1023-2, 22 tracks - 74:57). It's always a good sign when you spot the names of English artists on these bachelor pad collections. I took these two home on the strength of reputations, e.g. Laurie Johnson, Johnny Keating (*Hotel*, 1967—if you see the LP, nab it), Roy Budd, Tony Hatch.

Track 1 of *20 Loungecore Favorites* is a smashing new variation of Johnson's *Avengers* theme. Cutting to the quick, let me drop you into Rob Chapman's liner notes: "...the *Avengers* theme. Sure the version here sounds familiar enough. In fact it's called 'The Shake.' The sleeve notes to The Laurie Johnson Orchestra's *The Big New Sound Strikes Again* LP describes it as a Johnson original evocative of high drama on the TV or film screen. Someone at ATV House (producers of *The Avengers*) must have read that because with a little minor rearranging 'The Shake' reemerged as the Peel and Steel era *Avengers* theme."

Okay, so "The Shake" is the prototype of the celebrated series theme. Lo these many years I've been assuming Johnson wrote the piece for the show; liner notes are at their best when they're expanding one's coveted reserve of feckless knowledge. This pioneer version is surprisingly similar to the various series-affiliated orchestrations which followed, although it is more casual and open, probably because at the time it had nothing to do with specially trained British agents.

Please refer back in this article to where I write

of that strange business concerning England at one time having no legal (government sanctioned) radio station for pop/rock/jazz. During those dry years there were several boot or pirate stations that scratched the itch young Brits had for dangerous music. "Kinda Kinky," track 2 of *Loungecore Favourites* by Ray McVay, was used as a theme song by one of the more popular DJs riding those contraband airwaves. "Kinda Kinky" is misrepresented

When I first saw *Fear Is the Key* all I could think was, "I gotta get my hands on this music!" It's a glittering, spacious pop-symphonic work that incidentally smacks of *Diamonds Are Forever*.

by its title; it would be better served by something along the lines of "Kinda Like a Kick in the Head and Some Explosions and a Big Bloody Car Chase with Crazy Girls in Mini-Skirts Driving '64 Mustangs." The piece is an absolutely outrageous orchestral outburst of testosterone; it would have been perfect as the title track for *Darker Than Amber* (1970), the film containing cinema's most vicious brawl, the bone-crunching imbroglio between Rod Taylor, as Travis McGee, and William Smith. If you've caught this awesome little flick on the tube and you're wondering what the heck I'm talking about, forget it, *Darker Than Amber* has not been seen in its original R-rated condition since 1970. The bastard censors emasculated Robert Clouse's (*Enter the Dragon*) minor masterpiece and it seems no unscathed print exists; such is the life in a free society. By the way, if anyone should have any info on the composer for *Darker Than Amber*, please write in. [The Lone Eagle Film Composers Guide sez it was: John Parker. -LK]

Other selections worthy of your valuable time: "Mas Que Nada" by Sounds Orchestral, a good cover of the Brazil '66 classic... Bernstein's "Walk on the Wild Side" by Alan Tew. (George Lazenby only made a few films after *On Her Majesty's Secret Service*; one of theme, *Newman Shame*, was scored by Alan Tew. The theme for this film is track 22, "The Detectives," on *The Sound Gallery Vol. 1*)... "Blue N Groovy" by Paraffin Jack Flash Ltd., early rock/blues fusion, music for a smart-ass private investigator who chews gum, maybe Paul Newman as Lew Harper... "The Clown" by Johnny Keating—what Sidney Poitier's students would be dancing to in *To Sir, With Love*... "Staccato" by The Eliminators; these boys beat Combustible Edison to the punch by about 30 years... "A Little Waltzin'" by Johnny Keating—a big winner! Everybody loves a classy band swinging sweet and slinky, puts me in mind of Barry's "Fancy Dance,"

but Keating's track gets the upper hand.

The disc also has decent covers of *Ironsides* and *Sam Benedict*, both TV, and Mayfield's *Superfly*.

The Easy Project II: House of Loungecore has two prime cuts from Roy Budd's *Fear Is the Key*: the main titles track and the 11-minute jazz concerto "The Car Chase." When I first saw *Fear Is the Key* all I could think was, "I gotta get my hands on this music!" It's a glittering, spacious pop-symphonic work that incidentally smacks of *Diamonds Are Forever*.

Also on *House* is Budd's "Mr. Rose," the theme for *Mr. Rose Investigates*, a witty, spirited gambol with eloquent piano playing up front, like Fred Astaire dancing on the keys. It's probably Roy himself tickling the ivories... "West End," Laurie Johnson, is from *Whicker's World*; both it and *Mr. Rose Investigates* were television programs... "Blue Streak" by Jerry Allen has the naive innocence of some of the early Barry Gray themes for those wacky English marionette-spacemen shows... Johnson's "Limehouse" is much like the wary, slightly jumpy interior fragments he wrote for *The Avengers*.

Before you potentially go out and buy *House of Loungecore I* must point out that somewhere out there in our world is an odious chucklehead who, at the outset, decided to scatter sound effects throughout Budd's truly sensational "The Car Chase"—it's like that on the original Pye soundtrack LP, the recent Japanese CD reissue, and, unfortunately, on this collection. Will somebody please go back to the initial generation tape and release a wonderfully clean version of Budd's great action cue opus!

So as not to end on a sour note permit me the honor of turning your consciousness towards **Astro-Sounds from Beyond the Year 2000: 101 Strings** (Scamp SCP 9717-2, 13 tracks - 36:26). As far as I know there are no threads connecting *Astro-Sounds* to film music; however, if you like jazz scores, Morricone and Piccioni, *The Knack*, and a lot of the other stuff cited in this article, then odds are you'll be on with this small plastic circle. There's a charming fellow at Caroline Records, Ashley Warren, who knows a great deal about irascible instrumental music. He sniffed out two '60s albums by the 101 Strings Orchestra that are, shall we say, atypical and unchaste! Contemplate Marvin Hamlisch and the Boston Pops on acid and dressed in black leather bondage gear, with marital aids, and you'll be on your way towards understanding some of what waits beyond the year 2000. The cuts I particularly cherish are "Re-Entry to Mog," "Whiplash," and "Instant Nirvana." (Donna Summers, eat your heart out!)

John Bender can be reached at 3724 Colby Street, Pittsburgh PA 15214. He visited me (LK) on Martha's Vineyard last summer and played me some of the above vintage soundtrack pop. We realized, what cool music to hear during a movie!

The Soundtrack CD Price Guide Fallout

Our reliable doctor of both medicine and film music collecting rejoins FSM to discuss the new world order created by the first soundtrack CD price guide.

by **ROBERT L. SMITH**

As many of you know, I have been absent these many months from the pages of FSM while I was involved in the writing, editing and distribution of *U.S. Soundtracks on Compact Disc: The First Ten Years (1985-1994)*. I would like to thank everyone who wrote to check on my whereabouts, ask for the return of the column, and to those who bought a copy of the book. Your support is very much appreciated.

The publication of the first soundtrack compact disc price guide has been a very positive and rewarding experience. As of early 1997, over 80% of the 1000-copy edition has been sold by individual sales and through soundtrack retailers across the country. Recently, the book was even the source for an *Entertainment Weekly* music-section sidebar on rare soundtrack CDs (#362, January 17, 1997).

Feedback has been overwhelmingly positive on this project. The book is almost two years old now in terms of content and prices. Collectors sent in corrections, additions and omissions for a short time after its publication last year but the volume of submissions has been low to date.

As expected, prices were the most widely debated topic. There was the camp that felt prices were too high, those who cried "too low" and those who didn't want a price assigned at all. As of July 1995 (the date of completion of the book) the prices were as accurate as possible and reflected actual sales on the secondary market.

The prices are now, for the most part, out of date. This is particularly true of the top collectibles (*Cherry 2000*, *Vibes*) which sold at tremendous prices through 1996. Few discs have actually lost value over this period. Some new releases (i.e. the Christopher Young five-disc promo set) have rocketed into the top ten list. Recent out-of-print CDs (the defunct Fox label) show promise.

Where there were only a few promotional CDs released by July 1995, there is now a multitude. Unauthorized but important discs of varying quality continue to appear as well. In general, today's collectors tend to pour their resources into these releases rather than exploring the wealth of quality golden age film music that is available on CD and LP. (LP is now almost a four-letter word in

soundtrack collecting.)

The advent of CD-R (recordable compact discs) presents another problem to the collector. It has now become commonplace and easy to produce a limited run of a soundtrack CD for any purpose. Some composers have produced 12-15 copy runs for personal promotion of a given score. The composer might do this, for instance, if he would like to test the viability of a commercial release on a given record label. In fact, the one-off demo CD has become nearly as commonplace as the old-standard demo cassette. Keeping track of these "releases" is quite impossible. Unknown bootleg releases may occasionally surface from this category and cause quite a stir.

Private issues, whether authorized, unauthorized or questionable present an editorial problem. At the time we were compiling the book (late 1994/early 1995) the tidal wave of foreign release and other private issues had just started and was rising. The book followed the editorial policies of *Film Score Monthly* in that these albums were not listed. The sole exception was *Blade Runner*, a landmark release with an interesting story and multi-

In general, today's collectors tend to pour their resources into expensive promotional and bootleg releases rather than exploring the wealth of quality golden age film music available on CD and LP.

ple, varying issues; there seemed to be no way honestly to address the changing availability of this score without mentioning the bootleg.

In the original preparation of the book, all soundtrack CDs were listed, even those with only one or two orchestral tracks. Again, an editorial decision was made to remove these, except when part of a series (i.e. *Back to the Future I*). A few, such as *Twins*, slipped through to the final book.

The second edition of *U.S. Soundtracks on Compact Disc*, a completely revised edition and not a supplement, is anticipated in 1998 with improved quality and features. Anyone who wishes a copy of the original book should order now as supplies are low. It is likely there will be several months

between the first and second edition where copies will not be available. Once again thank you for your outstanding support on this project.

Osborne—Take Two!

The first quarter of 1997 should see the publication of Jerry Osborne's second edition soundtrack LP price guide (actually the third soundtrack guide from Osborne). This book promises to set a new standard for soundtrack price guides. Listings have swelled since the publication of the first edition in 1991.

Mr. Osborne has actively sought information from many soundtrack collectors. This is important because his record collecting interests are not primarily in the soundtrack field. Mike Murray (aka Recordman), Phil Nohl (of *The Soundtrack Collector*) and I have been heavily involved in this project and it is exciting. Mr. Murray has submitted hundreds of photos of rare soundtracks as well as corrections and additions to the guide. For the first time, soundtracks on the 78 rpm format will be listed and photos of these rarities were supplied to the publisher.

One of the important areas to improve listings and accuracy related to the issues of the late 1980s and early 1990s, when the LP was in its twilight. I submitted an article on the Varèse Sarabande label and its releases entitled "Varèse Sarabande Records: An Overview and Soundtrack Discography." This includes a brief history of the company and a complete catalog of its releases on the Varèse Sarabande, Citadel and Starlog labels.

Watch *Film Score Monthly* for ordering information. LPs continue to be the only source for many historic film scores.

What! Another Price Guide?

Yes! Mike Murray forwarded a beautiful color copy of the cover to his upcoming Disney LP guide entitled *The Golden Age of Walt Disney Records 1933-1988*. This book will be a seminal work on this neglected category of soundtracks and is flooded with photos. Good luck Mike, now let's have a reference guide on children's records. I dare you!

Soundtrack Glut

Is anyone else drowning in new soundtrack releases? The volume of private issues, bootlegs and special issues released in late 1996 was extraordinary. Seeing their bank accounts dwindle, many collectors are becoming more selective in their purchases and at times almost apathetic and disgruntled with the hobby. Couple this with the arrival of the secondary-market sharks and the stage is set for an implosion. Collectors can only combat these problems by being selective in their buying of new releases and collectible discs. Are those Christopher Young discs really worth \$500? Are compilation promos really worth \$25? Are "private" issues (i.e. bootlegs) really worth \$40 and up? Make a resolution in 1997 to check out the older classic scores available for a fraction of the cost of these risky new releases. •

Robert L. Smith can be reached at 330 North Wyckles Road, Decatur IL 62522. Copies of *U.S. Soundtracks on Compact Disc: The First Ten Years (1985-1994)* can still be ordered directly from him. Price is (shipping included) \$12.50 U.S., \$13 Canada or \$15 rest of world. U.S. funds only, please.

Fahrenheit 451 Dept.

Volume One, 1993-96

Issues are 24 pages unless noted.; most 1993 editions are now xeroxes only.

#30/31, February/March 1993, 64 pages

Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market. Ennio Morricone albums. Elmer Bernstein Film Music Collection LPs; 1992 in review.

#32, April 1993, 16 pages

Temp-tracking *Matinee*, SPFM '93 Conference Report, angry *Star Trek* editorial.

#33, May 1993, 12 pages

Book reviews, articles on classical/film connection.

#34, June 1993, 16 pages

Goldsmith dinner report; orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Christopher Young, Pinocchio, Bruce Lee film scores.

#35, July 1993, 16 pages

Tribute to David Kraft; John Beal Part 1; scores vs. songs. Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/September 1993, 40 pages

Elmer Bernstein, Bob Townson (Varese), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

#38, October 1993, 16 pages

John Debney (seaQuest DSV), Richard Kraft and Nick Redman Part 2.

#39, Nov. 1993, 16 pages

Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* review spotlights.

#40, Dec. 1993, 16 pages

Richard Kraft and Nick Redman 4; Re-recording *The Magnificent Seven* for Koch.

#41/42/43, January/Feb./March 1994, 48 pages

Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers, music for westerns overview; 1993 in review.

#44, April 1994

Joel McNeely, Basil Poledouris (*On Deadly Ground*), SPFM Morricone tribute report and

photos; lots of reviews.

#45, May 1994

Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

#46/47, June/July 1994

Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; overview: Michael Nyman music for films, collectible CDs.

#48, August 1994

Mark Mancina (*Speed*), Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtrack CDs.

#49, September 1994

Hans Zimmer (*The Lion King*), Shirley Walker, Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, October 1994

Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schiffrin in concert; Ennio Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November 1994

Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukás's mom interviewed; music of *Heimat*, *Star Trek*; promos.

#52, December 1994

Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes. Shostakovich Anonymous.

#53/54, January/February 1995

Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*), Sergio Basseti, Jean-Claude Petit and Armando Trovajoli in Valencia; Music and the Academy Awards Part 1; rumored LPs, quadrasonic LPs.

#55/56, March/April 1995

Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe LoDuca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Con Report Part 2.

#57, May 1995

Jerry Goldsmith: in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, 1994 Readers Poll, *Star Trek* overview.

#58, June 1995

Michael Kamen (*Die Hard*), Royal S.

Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1.

#59/60, July/Aug. 1995, 48 pages

Sex Sells Too (sexy LP covers, lots of photos). Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Part 2, film music in concert pro and con.

#61, September 1995

Elliot Goldenthal (*Batman Forever*), Michael Kamen Part 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October 1995

Danny Elfman Part 1, John Outman (*The Usual Suspects*), Robert Townson (Varese Sarabande), Top Ten Most Influential Scores, Goldsmith documentary reviewed.

#63, November 1995

James Bond Special Issue! John Barry and James Bond (history/overview), Eric Serra on *GoldenEye*, essay: favorites, more. Also: History of Collecting 3, Davy Crockett LPs.

#64, December 1995

Danny Elfman Part 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shalt: The Blaxploitation Soundtracks, Michael Kamen Part 3, re-recording *House of Frankenstein*.

#65/66/67, January/February/

March 1996, 48 pages

Thomas Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April 1996

David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May 1996

Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann and Rozsa radio programs; Irwin Allen box set review; John Bender's "Into the Dark Pool" column.

#70, June 1996

Mark Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July 1996

David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Jeff Bond's summer movie column.

#72, August 1996

Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September 1996

Recordman on War Film Soundtracks part 1; Interview: David Schecter: Monstrous Movie Music; Akira Ifukube CDs part 2, Miles Goodman obituary.

#74, October 1996

Action Scores in the '90s (big intelligent article); Cinemusic '96 report (John Barry, Zhou Jiping), Vic Mizzy interviewed.

#75, November 1996

John Barry: Cinemusic Interview (very big); Recordman on war film soundtracks part 2, Jeff Bond's review column.

#76, December 1996

Interviews: Randy Edelman, John Barry part 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukás's review column.

Vol. 2, No. 1, Jan./Feb. 1997

First in new format! *Star Wars* issue: John Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Jeff Bond's review column.

Yes, I want to order some back issues. I have circled the magazines that I want below:

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68	69	70	71	72	73	74	75	76	V.2, N.1	Index for issues 23-73			
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